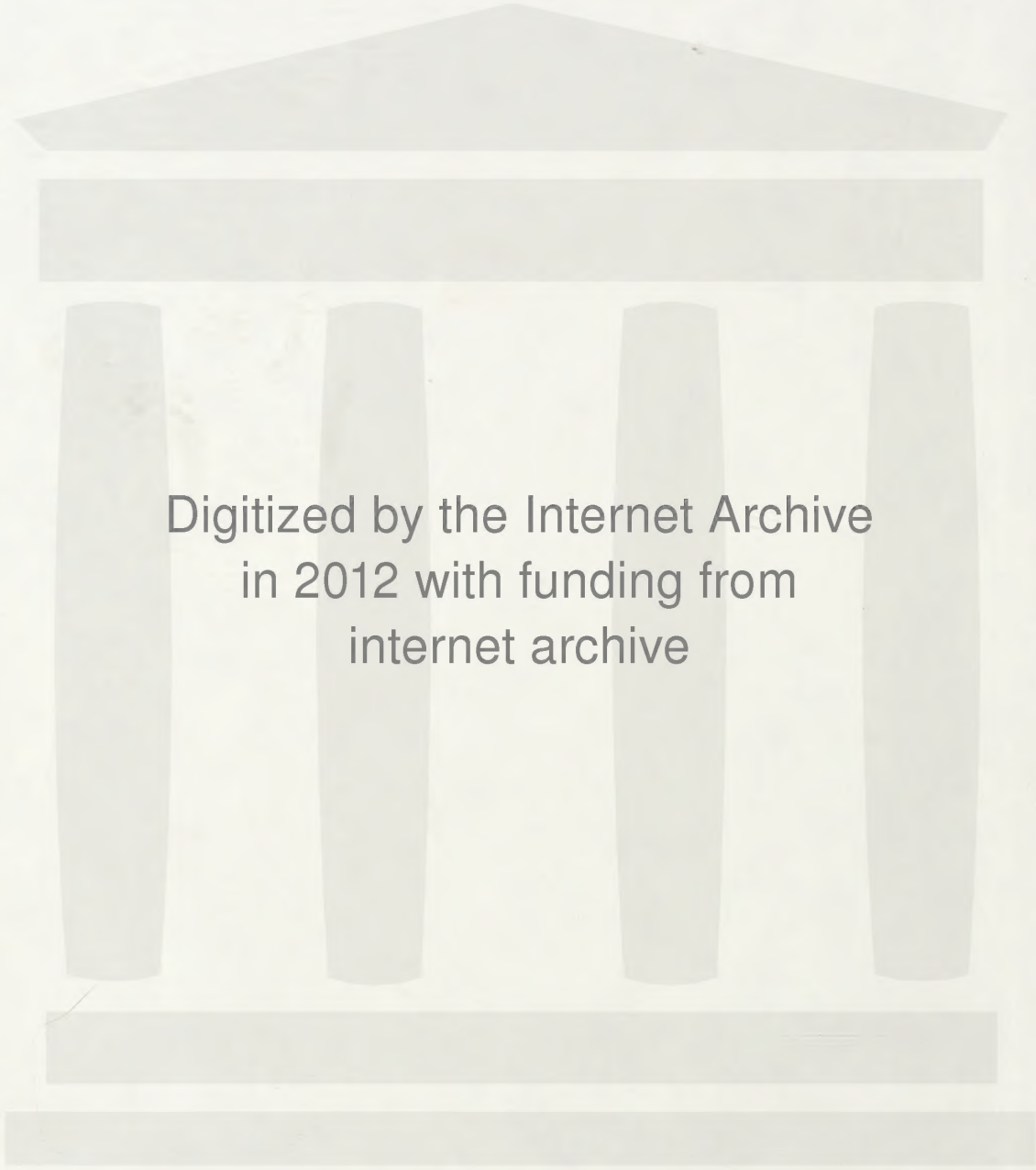


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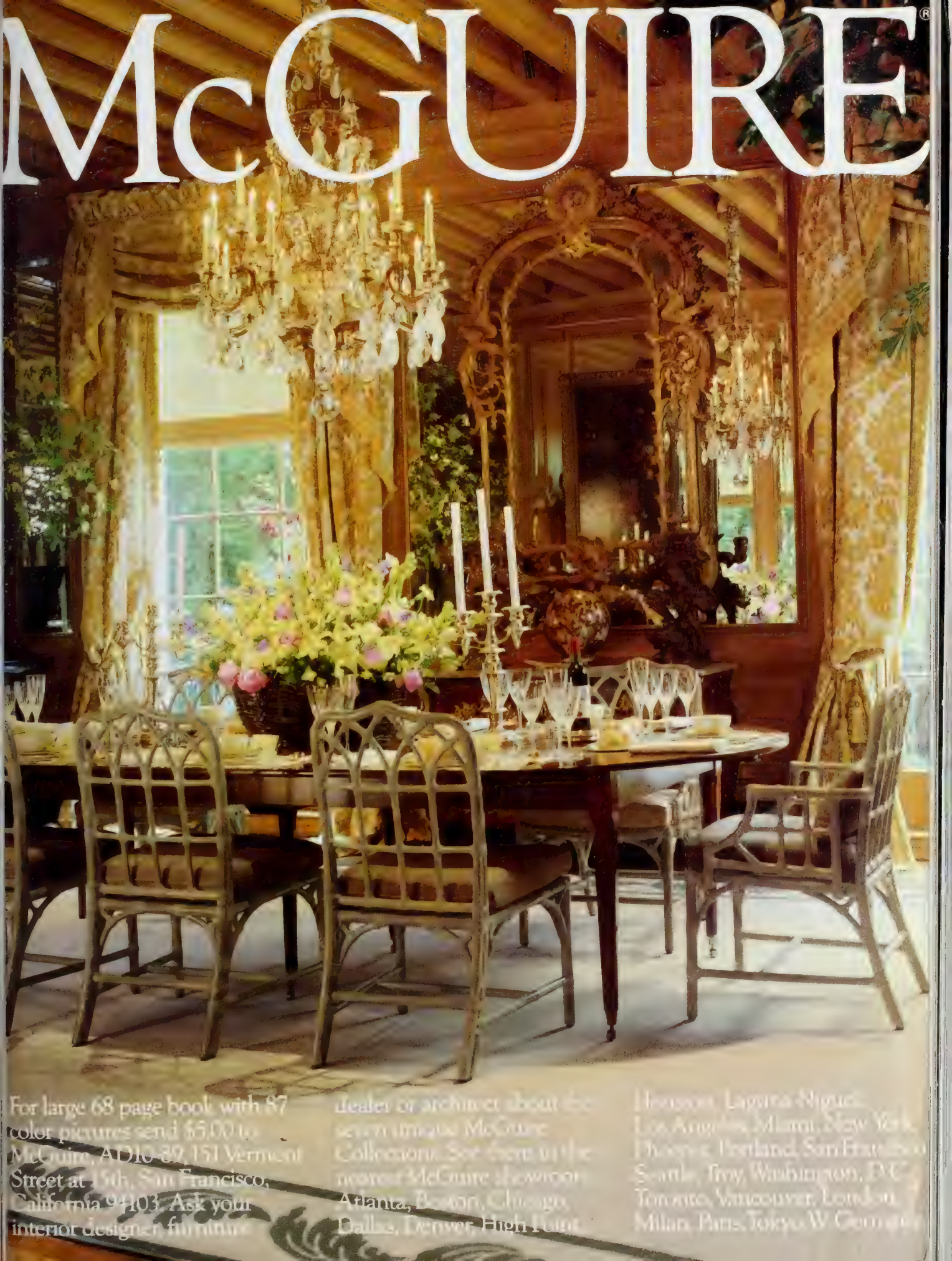
COVER: The southern façade of the Chinese Palace at Lomonosov. The marble statue of Venus reclining is among the few remains of the original gardens. Photography by Lars Hansson. See page 174.

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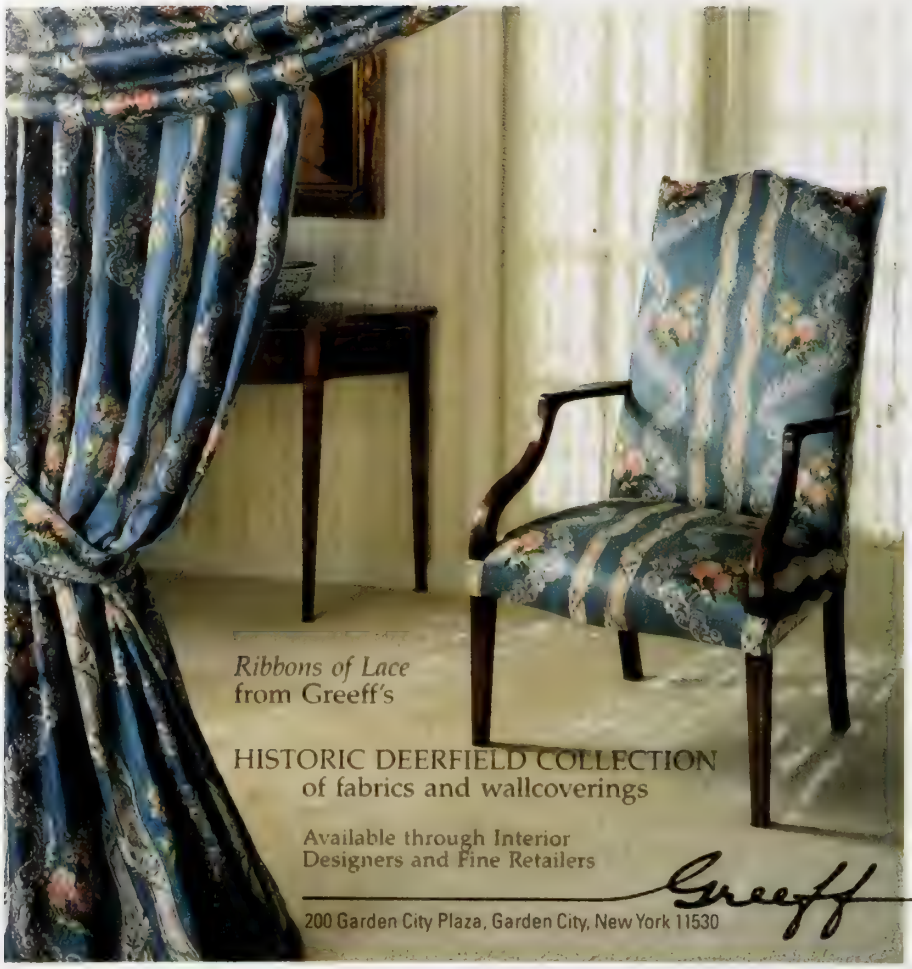


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Oushag (partial view)
17' x 14' circa 1890



Aubusson (partial view)
22'5" x 16'7" circa 1860



Savonnaire (partial view)
16' x 12'9" circa 1840

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Kerman (partial view)
12'6" x 12' circa 1900



Tabriz (partial view)
13' x 11' circa 1880



Serapi (partial view)
26' x 15' circa 1880



Sultanabad (partial view)
12' x 9' circa 1890



Tabriz Silk
7' x 5' circa 1860


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LETTERS FROM READERS

The editors invite your comments, suggestions and criticisms.
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5900 Wilshire Boulevard, Los Angeles, California 90036.

Let me thank you on behalf of the staff of the museum reserve in Lomonosov for the article on the Coasting Hill Pavilion (*Architectural Digest Travels,* "A Russian Folly," May 1989). We were pleased to see this architectural monument of Lomonosov in your pages. However, I would like to make two notes: The porcelain groups on page 148 were made not only by Johann Joachim Kändler but also by Michel-Victor Acier. As for the interior, Giuseppe Barozzi never worked in Oranienbaum, so he and his brother Serafino could not have collaborated on the decoration.

Vladimir Klementiev
Curator, The Chinese Palace
The Upper Park, Lomonosov, USSR

I thoroughly enjoyed your June 1989 issue focusing on American country houses. From the unusual composition of Roland Terry's house and studio in the San Juan Islands to the warmth of Edgar and Hope Scott's Ardrossan Farms, it reflected a diversity of styles that's truly American.

Gerald MacRae
Chicago, Illinois

Christopher Buckley's quest for climate control in your June 1989 issue ("A/C in D.C.: My Struggle to Stay Cool") may have been unpleasant for him—but it was a joy to me. Such witty writing is a welcome bonus in an already great magazine.

Louise Beck
Baltimore, Maryland

Please accept my compliments for your excellent article in the June 1989 issue ("West by Southwest"). The record should show, however, that the architectural work was performed by the Munselle/Brown Partnership, Inc.

Peter Munselle
The Munselle Partnership, Inc.
Los Angeles, California

The article "An American Childhood in Little Falls" in your June 1989 issue is a charming addition to my Lindbergh memorabilia. My husband was part of the aviation scene when Lindbergh made his transatlantic flight. The enthusiasm those young men had for flying made them quite appealing. Though it is not mentioned in the article, Anne Lindbergh is a poet of considerable note and is still living.

Grace H. Scott
Long Beach, California

I noted with interest the article in your June 1989 issue on the renovation of The Rocks in Washington, Connecticut ("Shingle Style Revival"). The new owners are to be commended for their approach to this project. I was surprised, however, that the article failed to mention the architect who originally designed and built this stately house. My grandfather, Ehrick Kensett Rossiter, the son of Thomas Pritchard Rossiter, an artist of the Hudson River School, was a prominent New York City architect who fell in love with the town of Washington. But Rossiter was also an early environmentalist who had to delay construction of The Rocks in order to purchase 186 acres of wilderness on the nearby Shepaug River to "save it from the woodman's ax." This unique deep-woods area was given to the Steep Rock Association and became the nucleus of a preserve that has expanded over the years to more than 1,300 acres. A street bordering The Rocks has been named Rossiter Road.

Theodore Kensett Rossiter
Ann Arbor, Michigan

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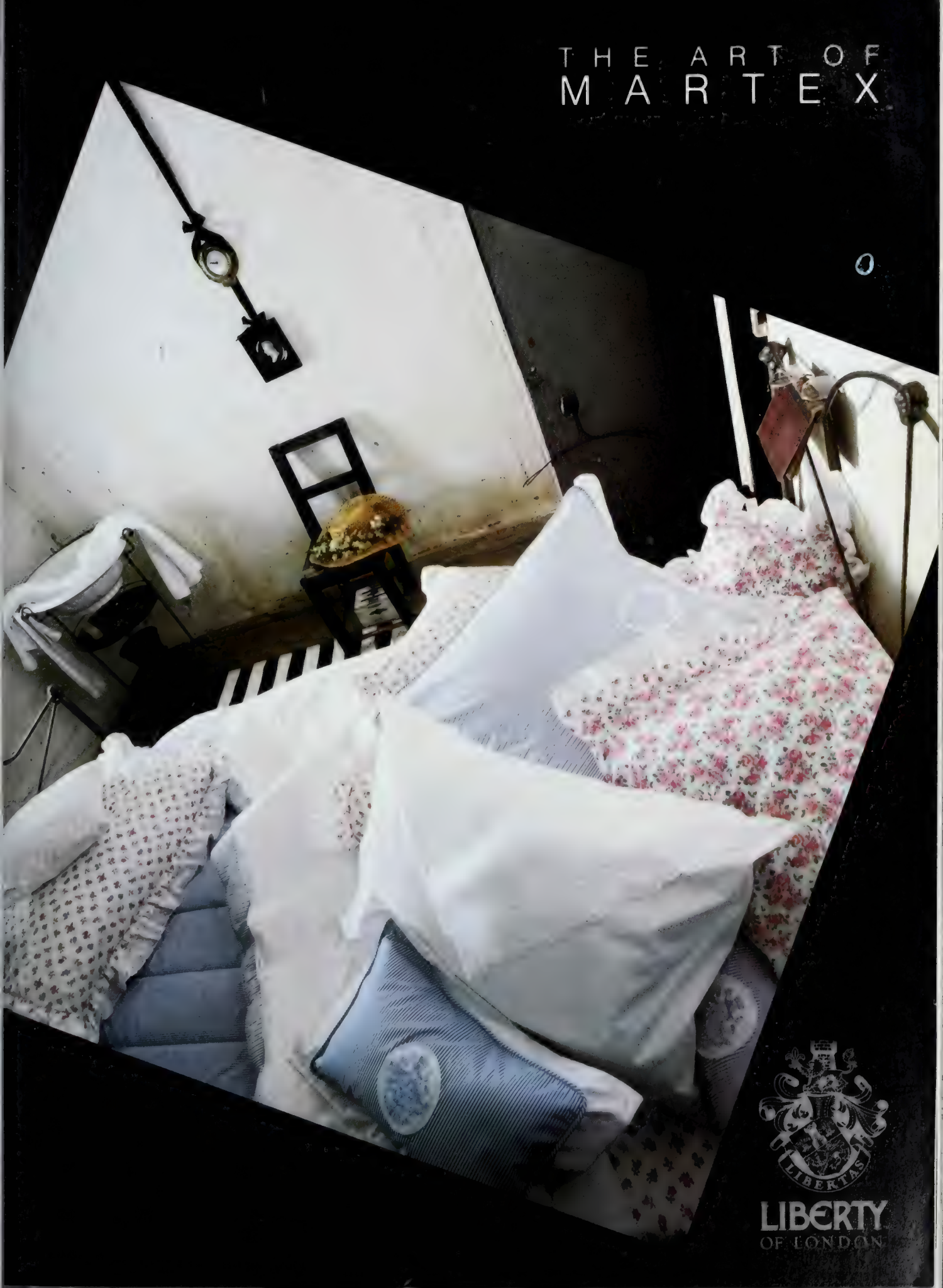
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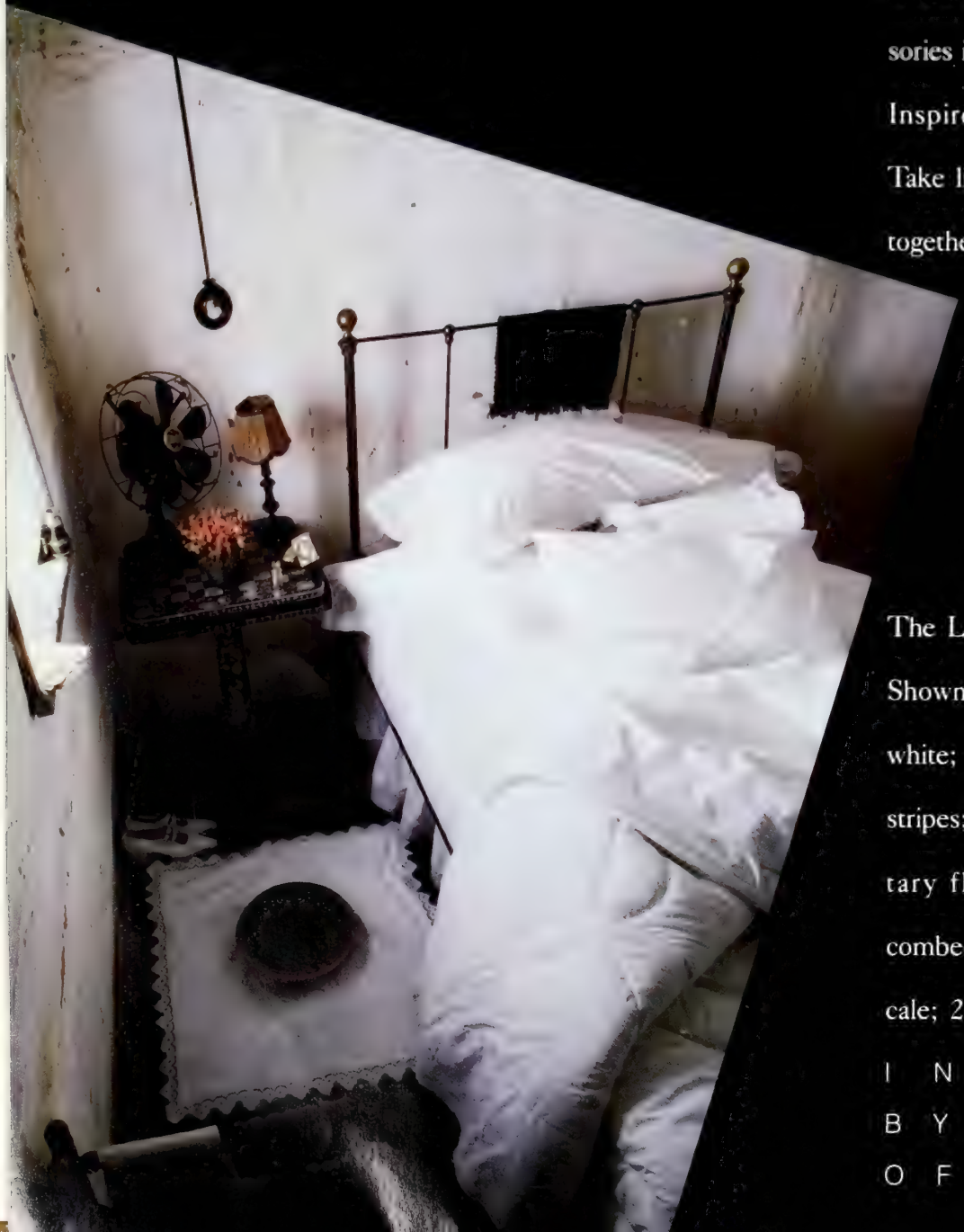
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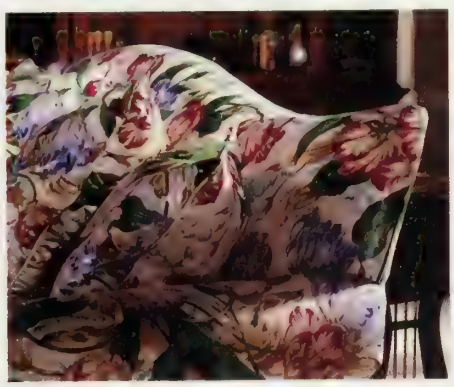
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PEOPLE ARE THE ISSUE



"The fashionable architectural theories of the 1950s and 1960s, so slavishly followed by those who wanted to be considered 'with it,' have spawned deformed monsters which have come to haunt our towns and cities, our villages and our countryside." These are strong words, their force magnified by the stature of the man who writes them, the Prince of Wales. We are very proud that Prince Charles selected Architectural Digest as the means of introducing his forthcoming book, A Vision of Britain. Though the book, which will be published in the United States next month, is sure to cause a stir in the international architectural community, its message is really one of hope and faith in the creative imaginations of architects. "Our towns and cities can be restored to places where people matter once more and where our spirits find tranquillity," writes the Prince. Who, after all, would argue with that?

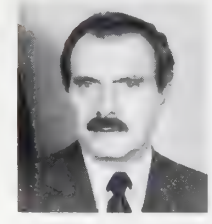
Paige Rense *Editor-in-Chief*



Thomas Britt

Napa Renewed

Since selling off his radio and cable television interests in Naples, Florida, W. Clarke Swanson has directed his energies to the Napa Valley vineyard he bought in 1985 and whose first wines will be available in the spring of 1990. He will retain the chairmanship of Avery's of Bristol, the British wine merchants, a position he has held for several years, and will travel to London on business every two months. "My interest in Napa began when I was a student at Stanford," he says. "Later on I had schoolmates who had started vineyards, and we came out here to visit nearly every year." The customarily flexible Elizabeth Swanson was less than enthusiastic when she saw the run-down house that stood on the property, but now that it has been transformed by Thomas Britt, she's adapting to the move. "Sometimes it looks Argentine, sometimes Italian, French or even Mexican," she says. *See page 196.*



Jean-François Daigre

A Parisian Bijou

Although Jean-François Daigre's principal residence is in New York, the time he spends in his Louis XVI pavilion in the heart of Paris is a welcome respite from his busy schedule. Because the international projects that he and his partner, Valerian Rybar, design require a great deal of travel, the house is used occasionally as a guesthouse for friends. Although he enjoys the quiet solitude of his Paris house, Daigre often entertains with supper parties after the opera or a premiere, sometimes in honor of the performing artists. At other times, he will host a musicale or small concert. His dinner invitations for four or six are as eagerly accepted as those for larger, more formal parties, with tables set up in the glittering salon. "I'm only in Paris for two to six months each year," he says with regret. "I don't get there often enough. Perhaps when I retire. We'll see." *See page 204.*



Valerian Rybar



Jay Spectre



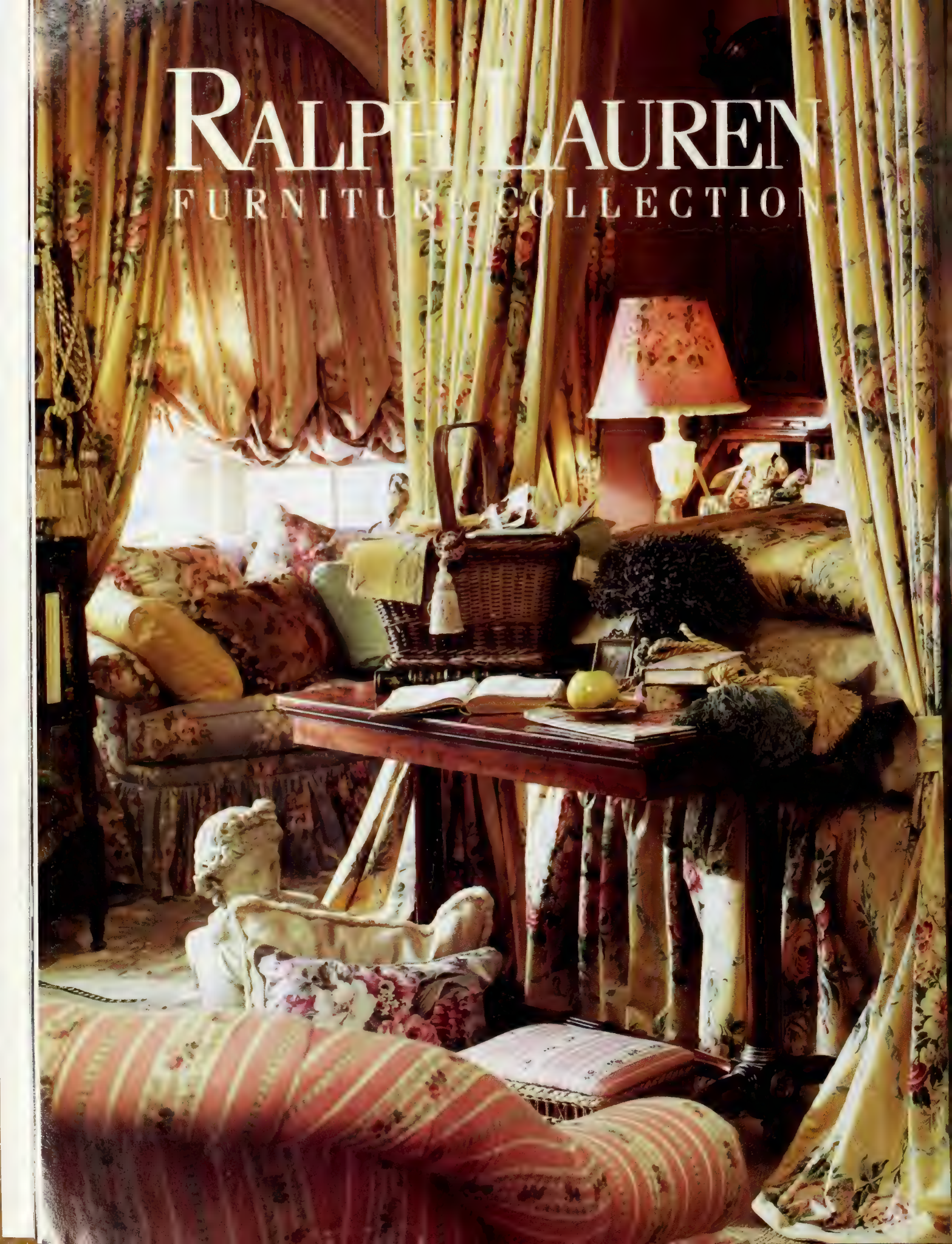
Geoffrey Bradfield

Artful Independence

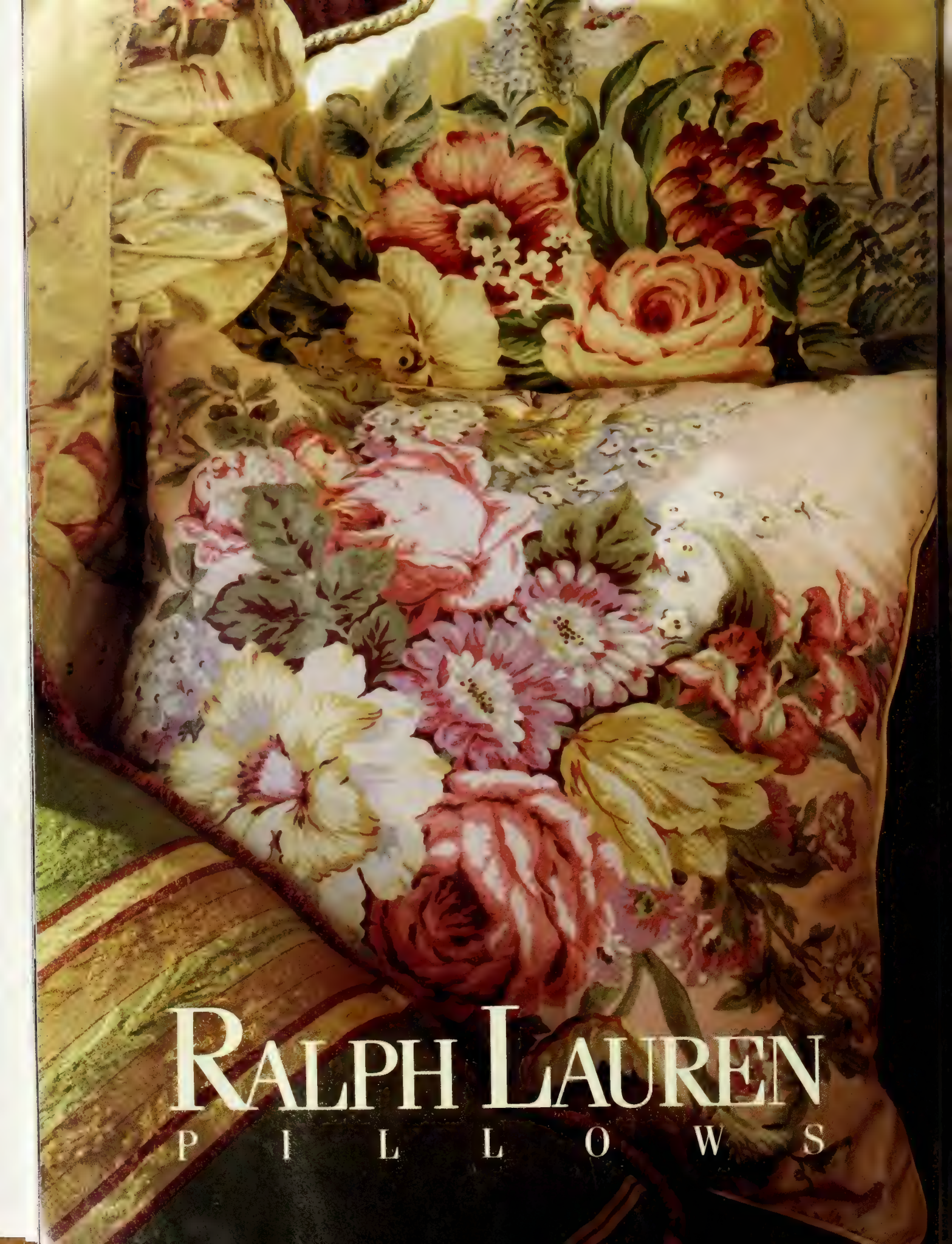
When a couple in Dallas felt they'd outgrown their house (they had one child and another on the way), they started looking for a larger residence. They found one that interested them, even purchased a suite of furniture from the owners, but finally decided to remodel their existing house instead. During a design consultation with Jay Spectre and Geoffrey Bradfield in New York, the couple asked about other residences the team had done in Texas. When Spectre started to describe one, the couple realized it was the same house they'd come close to buying, and that the suite of furniture was from

continued on page 28

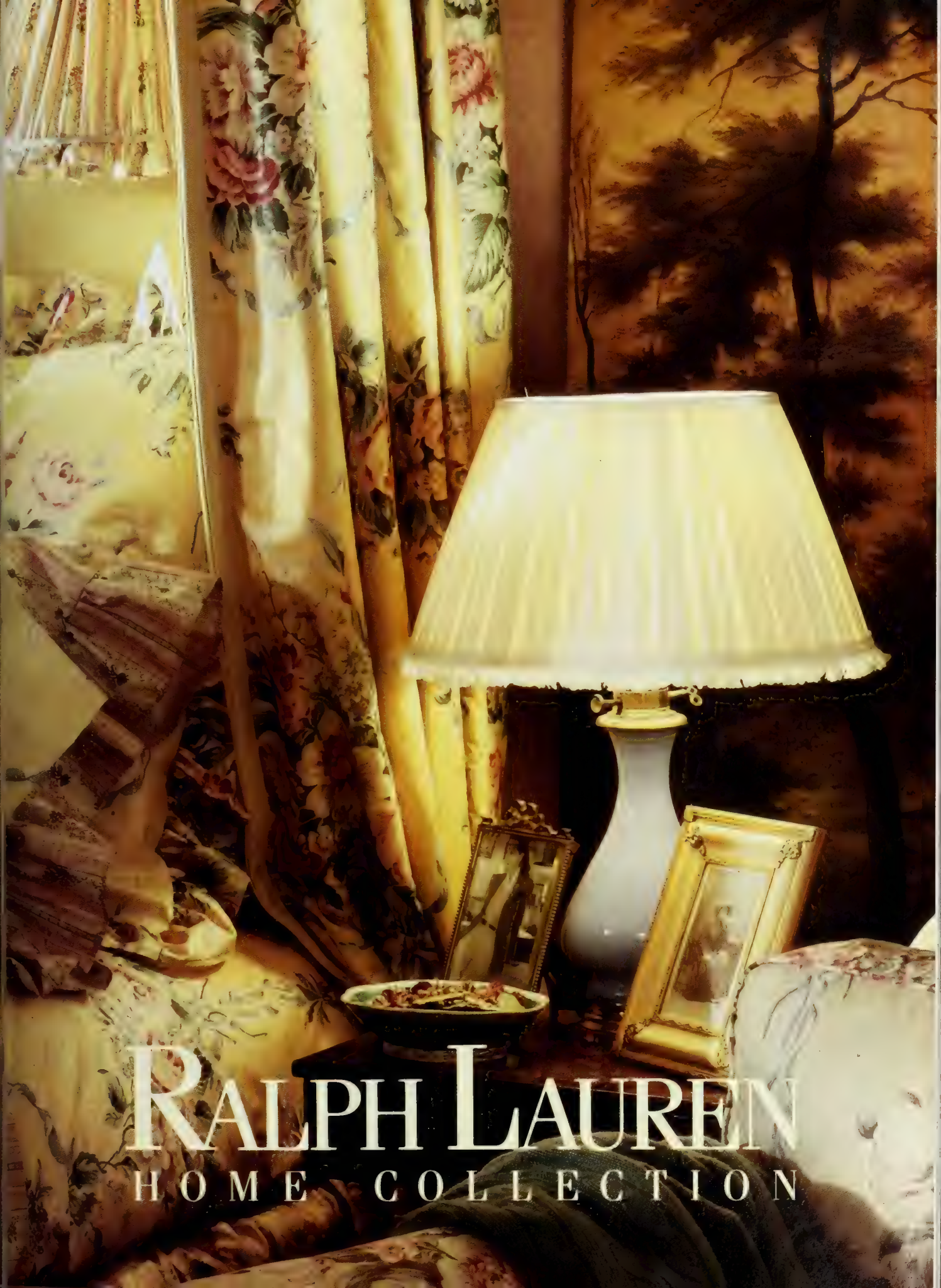

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continued from page 20

Spectre's own line. The discovery of other affinities followed, and Spectre says, "Of all the jobs I have done, this is perhaps closest to how I would personally live—I could almost move into that house today." *See page 212.*



Alberto Pinto



JAIME ARDILES-ARCE

Jean-Pierre and Rosemarie Marcie-Rivière

Buenos Aires Alchemy

For both La Favorita, their country house built in the late 1800s outside Buenos Aires, as well as for their apartment in town that we show this month, Jean-Pierre and Rosemarie Marcie-Rivière asked their friend Alberto Pinto to do the interiors. With additional residences in Paris, Geneva and Greece, the Marcie-Rivières find that they often host friends from all over the world. Ever expanding their horizons, however, this international couple—who between them speak six languages—have recently been spending several weeks in Asia each year as well. And as devoted opera fans, they visit Salzburg annually for the music festival. This year, Jean-Pierre Marcie-Rivière also made a special trip to Bayreuth, famous for its productions of Wagnerian operas. *See page 220.*



Bernard Steinitz

Hôtel de Cavoye

Antiquarian Bernard Baruch Steinitz is a much-respected—if sometimes intimidating—figure in the international decorative-arts world. After a tragic childhood in which both his mother and sister perished at Auschwitz, Steinitz developed an interest in antiques when his father took the teenage boy to auctions. At one point, says his wife, Simone, he hawked sheets from a bicycle, and for a time he sold objects he found in rural Provence. Finally, after working as an apprentice for other dealers in Paris, he launched his own, now immensely successful, business. Today, in addition to galleries in New York and on Paris's rue Drouot, Steinitz has opened a new one on the rue du Faubourg Saint-Honoré. *See page 234.*



JIM MCHUGH

Barrie Chase

An Agile Aesthetic

When she was dancing, Barrie Chase threw herself into her work as thoroughly as her sometime partner, Fred Astaire. When she retired to become a wife and mother, she eventually applied that single-mindedness to her Holmby Hills house, which she found, she says, "when a For Sale by Owner sign caught my eye one morning sixteen years ago." Chase's realtor discouraged her from looking at the house, but she persisted, and she has been supervising an extensive renovation/restoration ever since. "I've acquired most of my antiques and furniture locally," she says. "Los Angeles is an excellent town in which to buy things. I also look up and down the coast, from San Diego to San Francisco." The cobblestones in the courtyard, for example, are from San Francisco cable car tracks, found when Chase was visiting there. "I don't antique compulsively, but when I get started, I'm known to spend down to my last penny," she says. "This house fought me all the way. However, now that it's almost done, all is forgiven." *See page 248.*



Bruce Gregga



TONY SOLURI

Gene Siskel

Marlene Iglitzen

Critical Success

As collectors, Chicago residents Gene Siskel and his wife, Marlene Iglitzen, have a system that works. "I'm the early scout," Iglitzen says. "I define the areas of interest and Gene bird-dogs the individual artist. He's very thorough in his pursuit." The couple's search for the work of an artist whose paintings they had seen and liked illustrates the point. "We were attracted to Bradley Walker Tomlin, who had a limited body of work," she recalls. "We learned that a house in the Hamptons had something of his that was for sale, and we wanted to take a look, even though we had just the weekend in New York." They didn't buy then, but eventually the couple acquired a Tomlin painting. "Just to buy a square yard of someone in a quick way doesn't interest us," says Siskel. "It's more satisfying to see what's out there and what occurs in the artist's history." *See page 256.*



Charles Pfister



Robert Arrigoni

Contemporary Traditions on Lake Tahoe

"I've worked with the clients for over twenty years," says architect Robert Arrigoni of the couple whose Lake Tahoe vacation house he's recently renovated and expanded. They all share a northern Italian background and similar childhoods in San Francisco, a coincidence that has apparently helped them achieve an almost perfect understanding. That relationship extends to Charles Pfister, the designer Arrigoni brought in. As the husband explains, "My wife can simply say to Bob, 'Do the kitchen—you know what I want.' I think it's in their genes—Florence,

continued on page 30

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continued from page 28

Tuscany, the Renaissance. I'm from Genoa, where the merchants come from, and I'm not as good at it." Not that perfect understanding necessarily meant perfect peace. As Arrigoni says, "We would argue and fight sometimes. I guess I'm like a member of the family!" *See page 270.*



JOHN WADSWORTH

Anthony P. Browne
Quinlan Terry



BRUCE VAN INWEGEN

Josephine
Abercrombie

Architecture: Quinlan Terry

"I've just begun a very exciting project," says British architect Quinlan Terry, who is designing six large villas across from London's Regents Park. "I was asked to maintain the park's character and to create six different picturesque styles." Although it's on crown property, the development did not come through Prince Charles. "I was asked to do this well before the Prince spoke out on architecture," says Terry. "We're all grateful for his strong line. He listens to architects, yet he forms his own opinion, and I agree with him ninety-nine percent of the time." Agreeable, too, is Texan Josephine Abercrombie, who asked Terry to design her Kentucky horse farm. He and interior designer Anthony Browne "understood the qualities I've always wanted in a house, especially for my life in Kentucky." *See page 282.*



Val Arnold



Eleanor Killebrew

Continental Impressions on Nob Hill

"I ignored the fact that it was small," says Val Arnold of the Nob Hill pied-à-terre he reworked for Eleanor Killebrew. "When I walked in for the first time, I said, 'We have our work cut out for us.' The doorways were very small, and though it had pretty details around the ceilings, the ceilings themselves weren't terribly high." Arnold opened up the space by raising and widening the doorways, and furnishing it just as he would a house. The design suited Mrs. Killebrew, who spends much of her time in a redwood house on Lake Tahoe, close to the Heavenly Valley ski resort where she is chairwoman. She particularly likes the two French wallpaper panels in the living room (a similar series is at San Francisco's de Young Museum) "because they're so grand." *See page 288.*□



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GUEST SPEAKER: PRINCE CHARLES

A Vision of Britain—Architecture in Crisis

I MUST CONFESS TO THE READER right from the start my hesitation in putting pen to paper. It is not out of fear of venturing, yet again, into a territory positively bristling with porcupinelike professionals and cantankerous critics—although I humbly acknowledge my lack of academic credentials for the expedition. No, it is because I feel I would write so much more sense if I waited until I was very old and, hopefully, correspondingly wise. Such hesitation, of course, is pointless. First of all I would probably fail to reach old age and a state of wisdom, having been felled in the prime of life by a piece of rotting concrete descending from a postmodernist building, and secondly, I recall the old adage that "he who hesitates is lost."



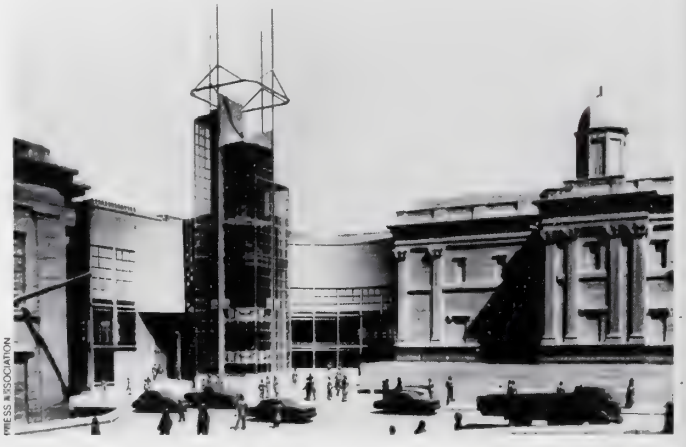
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Before I go any further I would just like to emphasize that my particular interest in architecture and the environment is not a result of my trying to find something to fill my day and then settling on this subject. For a long time I have felt strongly about the wanton destruction which has taken place in Britain in the name of progress; about the sheer, unadulterated ugliness and mediocrity of public and commercial buildings, and of housing estates, not to mention the dreariness and heartlessness of so much urban planning. At the time I was far too young to do anything about it, but I remember thinking in the 1960s how crazy it was to destroy so much of value and, by obeying the dictates of fashion, to throw the baby out with the bathwater. This frenzied attack on long-established principles and values affected not only architecture but also music, art and education.

The fashionable architectural theories of the 1950s and 1960s, so slavishly followed by those who wanted to be considered "with it," have spawned deformed monsters which have come to haunt our towns and cities, our villages and our countryside. As a result of thirty years of experimenting with revolutionary building materials and novel ideas, burning all the rule books and purveying the theory that man is a machine, we have ended up with Frankenstein monsters, devoid of character, alien and largely unloved, except by the professors who have been concocting these horrors in their laboratories—and even they find their creations a bit hard to take after a while. The rest of us are constantly obliged to endure the results of their experiments, and judging by the reactions to *A Vision of Britain*, the film I made with the BBC, very few people are pleased with the situation.

Out of nearly five thousand letters I received after the film, 99 percent agreed with my feelings on this subject; 0.5 percent were qualified in their approval of the points I was trying to make. Various suggestions were made by all sorts of people about how the situation might be improved. One of the most common was that children *must* receive some form of architectural or environmental education in schools. The other was that the powers of the Department of the Environment and local authorities should be better regulated in the interests of individuals, and not of property developers. I was also interested and heartened to see the overwhelming degree of editorial support throughout the media for many of the views I expressed in the BBC film.

Some people like to portray my views on architecture and the environment as thoroughly reactionary and opposed to progress and the requirements of the contempo-



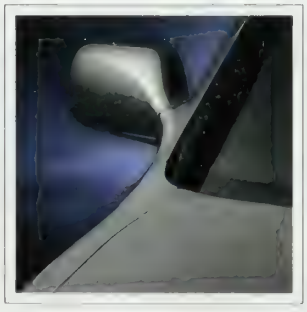
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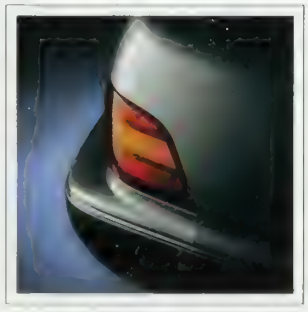
From the book *A Vision of Britain* by HRH The Prince of Wales. Copyright © 1989 by A. G. Carrick Ltd. To be published by Doubleday. RIGHT "When, in 1984, I said that the proposed extension to the National Gallery in London was like a 'monstrous carbuncle on the face of an elegant friend,' it was meant merely as a personal observation. Only after I said it did I begin to appreciate just how many people felt as I did."

continued on page 33

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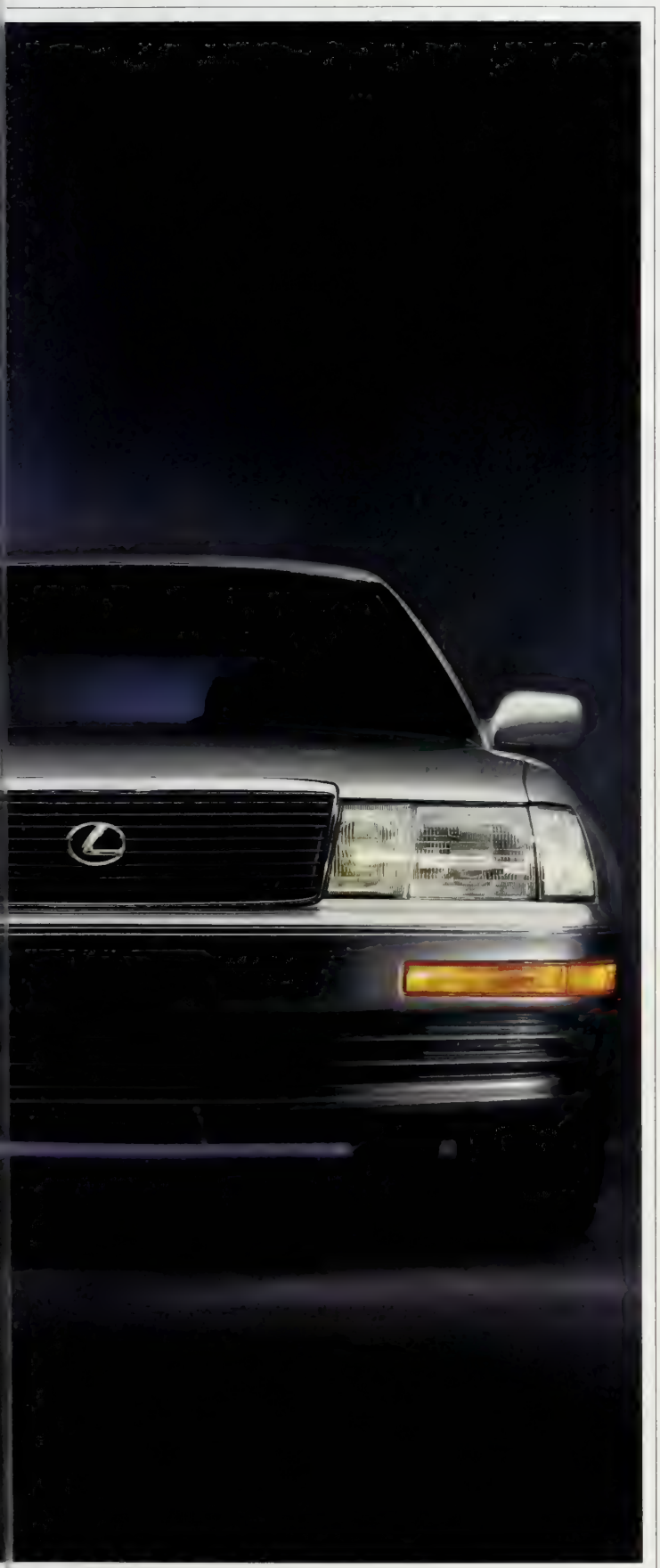
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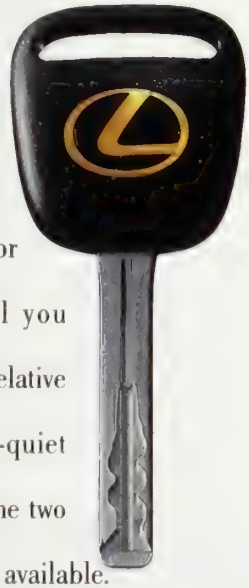
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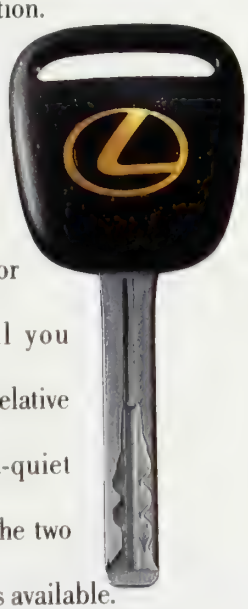


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A Vision of Britain—Architecture in Crisis
continued from page 32

rary world. The further I delve into the shadowy world of architecture, planning and property development, the more I become aware of the powerful influence of various interest groups. Hence the frequently violent and vitriolic reactions to the points I have been making. I am condemned for entering complicated and dangerous waters where even the most sophisticated professional might



EL WAKIL ASSOCIATES, DRAWING EDWIN VENN

founder. I am even accused of abusing my power (sic) as Prince of Wales by intervening in matters best left to the architectural profession and, can you believe it, of acting undemocratically.

I am told that I am being grossly unfair to the architectural profession by leveling my fire at architects when, in fact, it was the planners, the developers, the local and national politicians who were really to blame. Why, then, *have* I been leveling my fire at *architects*, in particular? It is because I believe that it *was* the architectural establishment, or a powerful group within it, which made the running in the 1950s and 1960s. It was they who set the cultural agenda. They were extremely persuasive and they were very successful in their demonstration of the requirement for a "new" architecture that would meet the need for rebuilding postwar Britain.

It wasn't the local councillors, or the developers, who had read Le Corbusier and other apostles of modernism, and then persuaded reluctant architects to adopt "progressive" ideas. Architects deliberately staged a revolution within their own organization and their own system of education. It was the "great architects" of this period who convinced everyone that the world would be safe in their hands. Their descendants still retain prestige, and a kind of glamour, among their peers: They set the style, control the curriculum, and have commanding positions in the Royal Institute of British Architects, the Royal Fine Art Commission and the Royal Academy. It is they who keep a tight grip on architectural education and who are the heroes of a

ABOVE: A house on Hydra in Greece was built by Abdel Wahed El-Wakil, a pupil of Hassan Fathy's. "It is encouraging that El-Wakil is working in Britain," says Prince Charles, "and that through his work with traditional materials and forms of decoration he is trying to heal what he calls the 'destructive division' between artists, craftsmen and architects." BELOW: Tricorn Centre in Portsmouth: "Someone once called it 'mildewed elephant droppings covered in drainpipes.'"



PRAKESH MASUDRIA

ABOVE: "Belfast City Hospital replaced a beautiful stone building, which can be seen in the background," says one observer. "I realize that the old hospital was cramped, but why did the new one have to look like this?"



PRAKESH MASUDRIA

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A Vision of Britain—Architecture in Crisis
continued from page 33



RICHARD BRYANT

largely sycophantic architectural press, and the focus of much uncritical attention from the media in general. Indeed, these people are so used to escaping criticism that my mild observation that the design for No. 1 Poultry looked "like an old 1930s wireless" was treated by some as an unconstitutional interference in the planning process.

It may sound facile to say so, but I don't particularly want to have to battle with architects, or developers for that matter.

However, their philosophical approach to the whole question of the design of the built environment as it affects people and the lives they live is what concerns me. Many architects and developers believe that architecture should reflect the spirit of the age—whatever that might be! In the same way that the Renaissance reflected in its architecture the throwing-off of the shackles of the medieval church, so, these people maintain, today's architecture must reflect the dominance of high technology and man's apparent mechanical triumph over nature which, for so long, held him in thrall. The past, apparently, is largely irrelevant in this scheme of things, and its meaning and lessons must be obliterated.

I believe that when a man loses contact with the past he loses his soul. Likewise, if we deny the architectural past—and the lessons to be learnt from our ancestors—then our buildings also lose *their* souls. If we abandon the traditional *principles* upon which architecture was based for 2,500 years or more, then our civilization suffers. Our lives may be dominated by contemporary forms of sophisticated technology, but we are also the heirs of something far greater. Deep down in our subconscious an uneasy feeling persists that there is something missing if we sacrifice ourselves on the altar of progress, and live and work in buildings which only reflect the technology of the moment.

BELOW: "The community architecture movement has transformed the lives of thousands who have taken an active role in the shaping of their own communities," the Prince notes.



REX FEATURES



TOP: "In Britain there are increasingly encouraging signs—like the new Courts of Justice in Truro, which happily enhance the skyline of the capital of my Duchy," says the Prince. "Some additions to Truro over the last twenty years might have been designed by a visitor from another planet." ABOVE: While in Newcastle, Prince Charles reviews proposals for the Newcastle Theatre Village.

continued on page 43



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A Vision of Britain—Architecture in Crisis
continued from page 34

There is nothing wrong in learning from the past; in applying the lessons our forebears learnt so painfully; in recognizing that our own particular island heritage came about as a result of a response to climatic conditions, the availability of certain local materials, and through the inspiration of the grander examples of European architecture. These features give us a sense of belonging and a sense of order, which are vital to our development as human beings. We are not the only ones to feel anxious about the course that modernist, or even postmodernist, architecture is taking. (And don't be confused by postmodernism, and all the other "isms" that clever architectural critics and commentators conjure up in order to lull us into a false sense of security!)

In countries such as Saudi Arabia, where the pace of development has been astonishingly rapid, and where the prevailing feeling used to be that "If it's American and if it is in 'the international style' it must be the best thing for us," they are now beginning to realize that they have lost something in the rush to modernize along Western lines. A movement is developing which seeks to rediscover the Islamic and indigenous heritage, and to learn from the local environmental wisdom of ancestors who knew so well how to build appropriately for the prevailing climatic conditions.

People in the Middle East are now listening with increasing interest to a remarkable Egyptian architect called Dr. Hassan Fathy, who for forty years has had to put up with persistent vitriolic criticism and denigration by the modernist architectural establishment because he continued to espouse the cause of traditional Islamic architecture. He was dismissed as a romantic and out of touch with modern reality. "When you remind people of aesthetics and culture," Dr. Fathy wrote, "they say you are romantic. This shows the state of our society today." He was criticized, as James Steele has written in his fascinating monograph on Fathy, for being an "artist-architect," by which they mean, I take it, that he's altogether too interested in aesthetics, and altogether not interested enough in all those seductive possibilities that now supposedly exist for the architect to bring about social change and the general betterment of mankind, through technology and political pressure.

Dr. Fathy believes that "architecture for the poor should not be approached like a treatment for a special disease." He advocates an "architecture that can be used by rich and poor alike," not one that is the privilege of a particular class of people. Aesthetics should be a consideration in *all* architecture: *"Unfortunately,"* Fathy claims, *"the poor are not now given the advantage of aesthetics. People wrongly associate poverty with ugliness, which is a mistake. The less expensive, the poorer the project, the more care and attention that should be paid to aesthetics."* (My italics.)

Dr. Fathy is a remarkable man whose courageous voice

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An original "Barcelona" chair, designed by Ludwig Mies van der Rohe for the German Pavilion at the Barcelona exhibition in 1929.

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A Vision of Britain—Architecture in Crisis
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deserves to be heard. Just listen to this: "I say that beautiful architecture is an act of civility towards the person who comes into the building. It bows to you at every corner, as in a minuet. . . . Every ugly or senseless building is an insult to the man passing in front of it. Every building should be embellishing and adding to its culture. *This is very difficult to do now because we have abandoned human scale and 'human reference.' We need to reintroduce human scale, human reference and musicality in architecture.*" (My italics.)

Because of the desire to abandon the past as an irrelevance, so much of priceless value has been lost or destroyed. "The revealed knowledge of the sage," Hassan Fathy says, "is now replaced by modern analytical science, while the skill of the craftsman's hand has been replaced by the machine."

It is encouraging therefore to learn that one of Dr. Fathy's most gifted pupils, Abdel Wahed El-Wakil, is working in Britain, and that through his work with traditional materials and forms of decoration he is trying to heal what he calls the "destructive division" between artists, craftsmen and architects. I hope his considerable skills can be put to use here.

The point I am trying to make is that there is a profound unease—not only in Britain, but also throughout Europe, the Middle East and, to a certain extent, in North America—about the architectural course which has been adopted and which until recently people have felt powerless to influence.

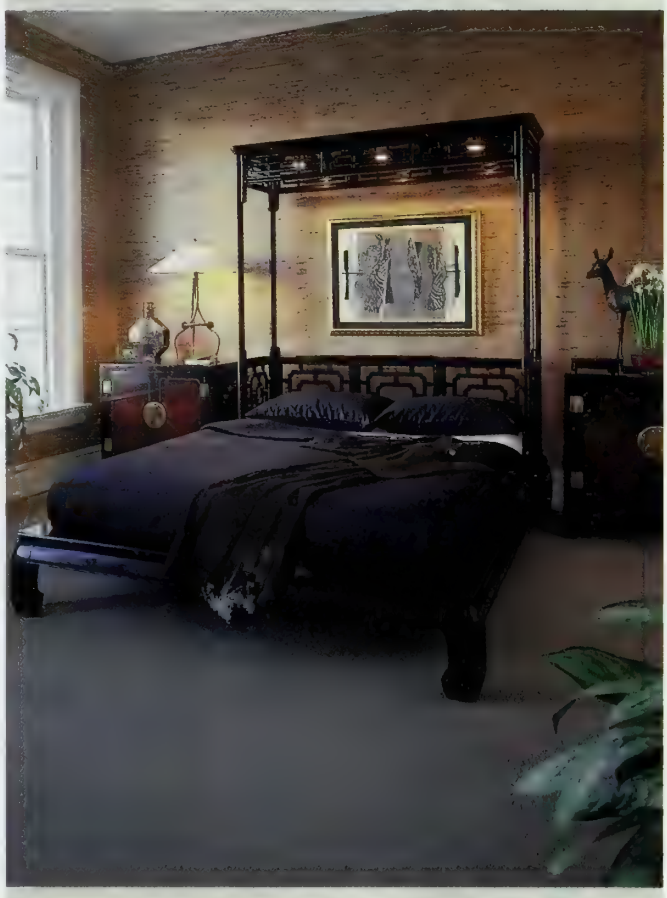
In a rapidly changing world, with new technological breakthroughs every other day, what on earth is wrong with people desiring surroundings which are familiar, traditional, well-tried and beautiful? Such a desire does not mean that we are any the less "modern"; that we are suddenly going to revert to a preindustrial existence and behave in an eighteenth-century fashion. Far from it. It seems to me that such a union of apparent opposites is essential for our sanity in today's world. What is so badly needed is for the architects, and the developers who employ them, to be more sensitive to the deep-rooted feelings of "ordinary" people and to find ways of integrating their opinions and their needs into the creative processes from which new buildings emerge.

Most planners, I am happy to see, are becoming more sympathetic to these ideas, and would like architects to involve the public more. Only in this way are we likely to be able to make our inner cities (*and* the peripheral housing estates for that matter) more civilized, more intimate, more habitable and more friendly. At present I firmly believe that many of the mistakes of the past are in danger of being made again because a substantial proportion of the people responsible for new developments are still anchored to the ideas and sacred cows of the 1960s.

There is a new breed of younger architects, however,

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whose inspiration stems from the hard-won wisdom of their forebears, but they are derided by the dominant modernist establishment. Any hope of a true renaissance in design and building techniques, which can be harnessed to the rebuilding of Britain, is unlikely to succeed unless the pattern of education in architectural schools throughout the United Kingdom is radically overhauled. At present, to my knowledge, there is no school where architectural design is taught on traditional lines. Students who show a desire to learn such principles are often actively discouraged. As a consequence, they emerge from architectural school in a kind of "designer vacuum." At the feet of their teachers they have learnt, like parrots, to cry "pastiche" at any fellow architect rash enough to attempt to design buildings along traditional lines.

Yet they themselves have merely learnt to ape the superficial mannerisms of the fashionable architects of the day, not the underlying principles of composition. But now there is, I suspect, a mounting desire on the part of potential young architects to learn the true and ancient *art* of architecture—the hard way, by sheer application and effort—even though they are frustrated at every turn. This arrogant attitude on the part of architectural schools really does have to be challenged if we are to see any progress. Tradition need not rule out progress.

There is no doubt, of course, that the mood has begun to change in the last few years. G. K. Chesterton once wrote, "We are the people of England, that never have spoken yet." Well, the people of Britain *have* now begun to speak about what kind of architecture they want.

The community architecture movement, for instance, has steadily transformed the lives of what must by now be thousands of people who have taken an active role in the building of their own homes, the shaping of their own communities and the creation of more congenial urban surroundings. As a consequence, encouragingly large areas of towns and cities have been transformed, and released from blight and decay. This has been achieved by soliciting the views of the residents, rather than ignoring them. It really is extraordinary what can be done by quite simple means.

In Newcastle I looked at a small-scale scheme—much more modest than the vast Urban Development Corporation project a mile or so away—where they have quietly adapted a theater and arts center in a street of terraced houses which, I'm happy to say, still has a villagelike quality. They haven't really altered the basic appearance of the area because they have respected the original character of the surroundings. As a result it is working. Commercial investment is flowing in, and the whole area is being transformed. There is a mood of confidence and hope in the future.

There are encouraging things like this happening all over the country, but they tend to be rather isolated

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A Vision of Britain—Architecture in Crisis
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achievements. In my film I asked whether we couldn't organize things on a more fundamental level so that improvement could be more widespread. The response by the public and the press to my proposal that we ought to consider the adoption of a kind of code based on ten principles or suggestions encouraged me to reflect more carefully on the question of writing down a few generally agreed rules—if you can ever reach such a thing as general agreement! In my book I try to spell out in more detail what I mean by these "ten principles" or "ten commandments," although, of course, they aren't commandments at all, but more like pieces of folklore drawn from our inherited experience: rules which we put into practice for centuries without thinking too much about it and which resulted at one time in Britain having some of the most beautiful towns and cities in the world.

It was illuminating to talk to Andres Duany, the architect of Seaside—the town on the Gulf of Mexico that was shown in the film—because he has developed his theories about a code much further, and his ideas are being viewed with growing interest all over America. His code has already been taken up, not only in some middle-class communities, but also in hard-pressed inner urban areas. It is often forgotten that the idea of a code goes back to the ancient classical world. Codes are part of our civilization. They operated throughout Europe, where Paris, Bologna, Prague, Edinburgh (in my estimation the most beautiful city in Britain), Vienna and Siena were all the result of architects and builders working within an agreed framework.

Such a framework could be used, I believe, to great effect in rebuilding the shattered remnants of our inner cities so that people once again have proper communities in which to live and which, in turn, restore life and soul to such inner urban areas. Through an organization called Business in the Community, of which I am president, I am hoping we can encourage the development of "urban villages" in order to reintroduce human scale, intimacy and a vibrant street life. These factors can help to restore to people their sense of belonging and pride in their own particular surroundings.

While in Paris last year, I was much impressed by a visit I made to a formerly run-down area of the city in Montparnasse. In this case an agreed framework had led to the retention of traditional street patterns on a narrower, more intimate scale, which opened out, at various points, into small squares or piazzas. The height of the buildings was limited and so the retention of human scale was ensured. And it contrasted spectacularly with the vast, impersonal 1960s monoliths, seemingly about to trample, Gulliver-like, on their miniature neighbors. The significant part about this most imaginative and immediately attractive development, as far as any architect anxious that his creative powers might be restricted is concerned, is that

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A Vision of Britain—Architecture in Crisis
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within the basic framework of street widths and building heights there is room for a large range of styles. It is the *scale* which counts.

Likewise, the French have been clever—and shown great taste—in the scale of the new glass pyramid designed by the Chinese-American architect I. M. Pei in the forecourt of the Louvre. While I am not sure that I would myself have placed such an edifice on that particular spot, it has been designed with great care in order to harmonize as far as possible with the Louvre itself. The color of the pyramid, its four surrounding smaller pyramids, and the granite borders of the elegant fountains match the color of the Louvre, and the proportions are pleasing.

Here in Britain there are increasingly encouraging signs—like the new Courts of Justice in Truro, which happily enhance the skyline of the capital of my Duchy.

But we can't relax; we do need to think hard about our environment. We do need to continue and open up the debate which has started about the sort of Britain we are building. We do need to consider such possibilities as "codes." With their use, our towns and cities *can* be restored to places where *people* matter once more and where our spirits find tranquillity and inspiration. We all need *beauty*. We can't live without it—as we've all discovered to our communal cost. We should therefore no longer be nervous about "aesthetic" questions, and no longer anxious about applying "aesthetic" judgments. Where we failed to exercise such judgments in the recent past we allowed buildings which are the very opposite of beautiful. But it wasn't inevitable that they should be so. And we don't have to let it happen anymore.

We *can* build new developments which echo the familiar, attractive features of our regional vernacular styles. There *are* architects who can design with sensitivity and imagination so that people can live in more pleasing surroundings. And not just in our towns and cities. It is possible in country areas, for instance, through the agency of good rural housing associations, to build straightforward, visually appealing houses in local materials for people on lower incomes. I know this from the work of the Sutton (Hastoe) Housing Association, which operates near Sandringham House.

At present, under the existing planning and highway regulations, it is next to impossible to achieve the kind of changes I have been suggesting. The present regulations and requirements seem inevitably to lead to the usual monotonous uniformity of housing developments where every house has to have precisely the same amenities: the same garden size, the same style, the same road width in front of it and so on. The secret, surely, is to accept that each person lays different emphases on his or her requirements, and to see therefore that it *is* possible to create developments which echo the traditional, more intimate, patterns of our villages and towns.

We *can* do better. Our fellow citizens are demanding that we do better. It is up to the developers, the architects, the planners and the politicians to respond. □

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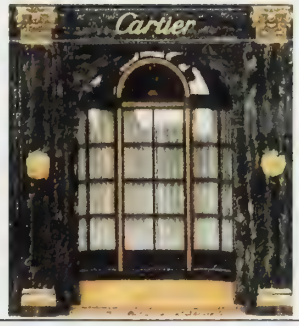
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RODCHENKO IN MOSCOW

Miraculous Survival of the Constructivist's Historic Studio

By Malise Ruthven



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"We have created a new concept of beauty and we have expanded the confines of art," wrote Alexander Rodchenko (1891–1956). In the turbulent years after the Russian Revolution, the Constructivist artist devoted his energies to painting, industrial and graphic design, and photography. ABOVE: Rodchenko at work in 1948. RIGHT: The Moscow studio that Rodchenko shared with his wife, artist Varvara Stepanova, overlooks the building that formerly housed the Higher State Art-Technical Studios (Vkhutemas), where he taught metalwork from 1920 to 1930.



THE BUILDING OFF Kirov Street, one of Moscow's main thoroughfares, appears drab and nondescript. The courtyard is a mass of trenches where workmen seem to have abandoned plans for repairing sewer pipes. There are pools of water and piles of rubbish; in the state where the worker is king, no one clears up the



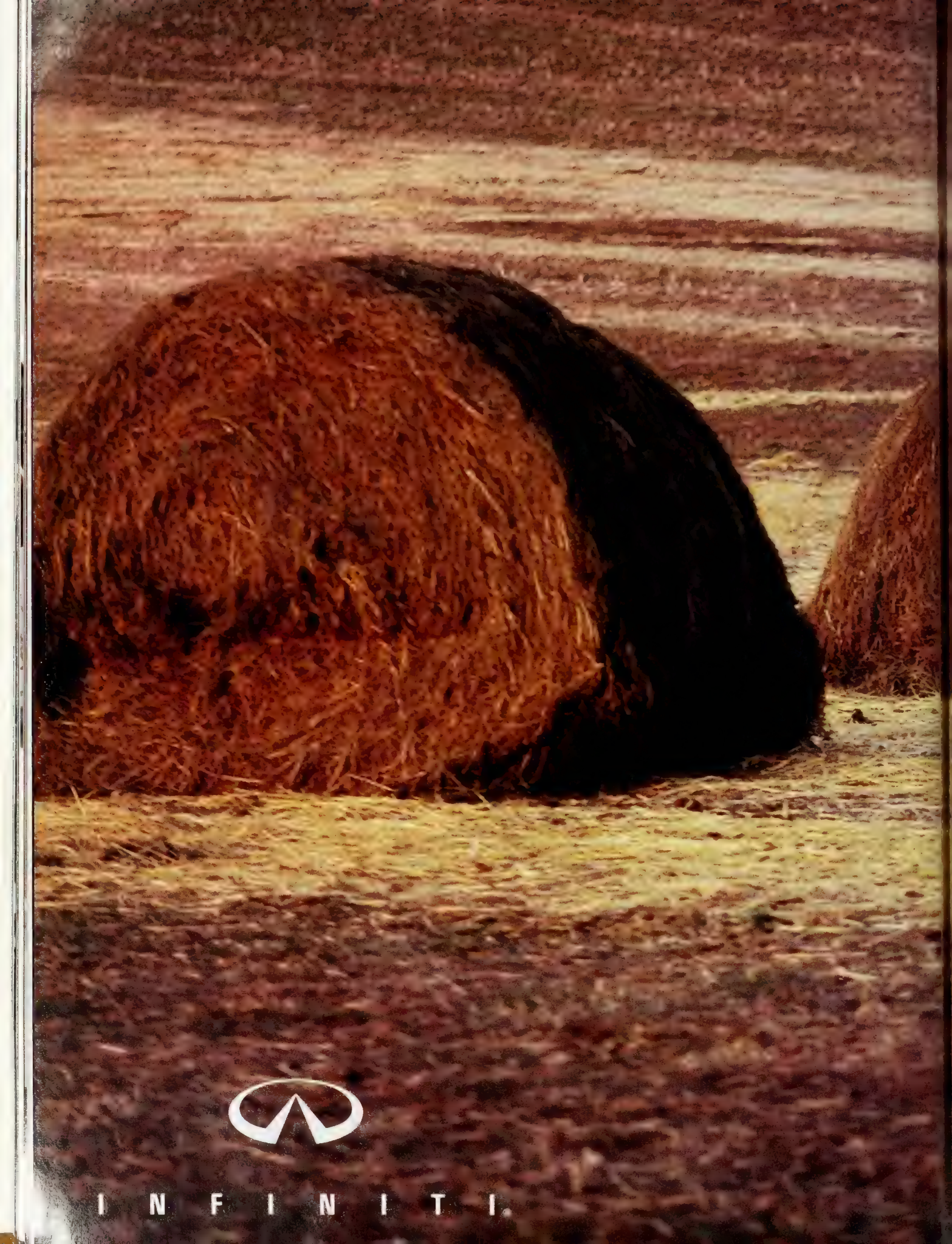
PHOTOGRAPH IANTHE RUTHVEN

mess except for once a year—on Lenin's birthday. Then, everyone turns out to give the city a good scrubbing.

A creaking elevator leads to a studio apartment situated on the top floor, directly beneath the roof. There is nothing to indicate that this is a national monument, which means that leaks in the roof are supposed to get priority treatment; there is a hot line

LEFT: The studio—today the home of the couple's children and grandchildren—is a testament to the artists' prolific careers. Works include Rodchenko's 1943 *Clown with Trumpet* (top row, right); his 1935 *Female Acrobat* (center row, left); Stepanova's 1921 figure (center row, right); and books designed by the couple. Poster at rear was reconstructed from Rodchenko's 1923 original by his daughter, Varvara.

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Miraculous Survival of the Constructivist's Historic Studio

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ABOVE: Rodchenko's compass—which he used for his graphic compositions—is displayed alongside a 1915 work from his line-and-compass series, and a book on astronomy, an abiding interest. RIGHT: A 1922 photograph of Rodchenko hangs beside an oil by Stepanova. The constructions were reassembled by the couple's grandson, Sasha Lavrentiev, curator of the collection.

to the ministry of culture. By all appearances it is an ordinary Soviet apartment, though large by Moscow standards, having two bedrooms and a parlor in addition to the studio. The Lavrentiev family are fortunate: They have survived the vicissitudes of Soviet power and cultural policy with their property intact; they are aristocrats of the revolution.

Like the British aristocracy, they take their role as guardians of the national heritage seriously: Nothing in the apartment has been changed significantly since 1935. Though it is the home of five people—Varvara Rodchenko and her husband, Nikolai Lavrentiev, their son, Alexander ("Sasha"), and his wife, Irina Presentsova, and their thirteen-year-old daughter, Katya—the studio is also a shrine to the life and work of Mrs. Lavrentiev's parents, Alexander Rodchenko and Varvara Stepanova, two giants of the Russian avant-garde.

The task of tending this unique collection falls largely to Sasha Lavrentiev. Born in 1954, he barely knew his grandparents. He is, however, eminently well qualified for the job: He is, like his parents, a trained designer, as well as an art historian with a specialist's knowledge of the Russian avant-garde. He thus brings practical experience to bear on his work with the oeuvres of his grandparents, and in fact spends much of his time reassembling Alexander Rodchenko's wood constructions from sketches, drawings and fragments of models. He also acts as curator of the archive. It is hoped that most of the collection will eventually be housed in a building now being ren-



To Rodchenko, photography was "a new and modern way of discovering the world of science, of technology and of everyday life." RIGHT: Portraits of and by the artist include, from left, the poet Mayakovski; Rodchenko working; his mother, Olga; at his apartment; the producer Szemchusznij.

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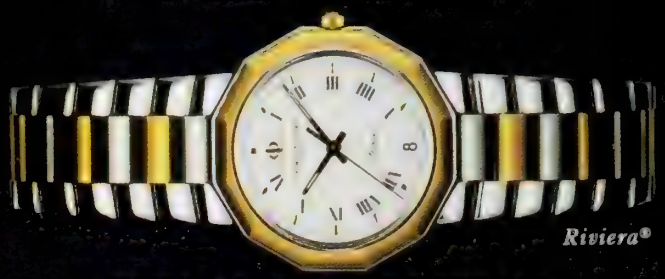
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Miraculous Survival of the Constructivist's Historic Studio
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ovated next to the Pushkin Museum.

Though most Muscovites would regard the amount of space at the disposal of the Lavrentiev family with envy, the apartment is small and cramped by Western standards, especially since three or four adults at a time may be working there. The studio is divided in two by an enormous bookcase behind which Sasha Lavrentiev has organized his workspace; above a built-in darkroom there is a small gallery, reached by a ladder, where his father works and sometimes sleeps. The men work silently, intensely. Nothing disturbs the silence except for the occasional rustle of paper, like some nocturnal animal in the forest.

It was always this way: In Rodchenko's time, life in the studio was just as cluttered, but also seething with energy. The space was littered with materials—pieces of wood, rolls of paper, sample layouts and models of furniture for theater sets. As if this wasn't enough, Rodchenko's mother, Olga Evdokimovna, and daughter, Varvara (now Mrs. Lavrentiev), also lived in the room, behind canvas partitions. Until her death in 1933, it was Olga who brought up little Varvara. "Stepanova," Sasha recalls, "was always at work. Though she was interested, she had very little time for her child. She had too many obligations." Varvara Stepanova worked, mostly at night, at a table by the window. Her daughter remembers her in slippers and dressing gown, constantly dragging on a cigarette.

The couple moved to the apartment in 1922. Rodchenko was then the leader of the Constructivist group within Inkhuk, the Institute of Artistic Culture founded in 1920 with help from Kandinsky. In passionate arguments with his former friend and mentor, Rodchenko asserted the material qualities of form over symbolic representations. In 1921, after the "5 x 5 = 25" exhibition, Rodchenko and Stepanova took materialism a stage further, abandoning easel painting altogether in favor of production art and industrial design. The apartment went with his job as a professor at Vkhutemas, the Higher State Art-Technical Studios, which was in the same complex. Carried along by the revolutionary current, Rodchenko and his friends denounced "art for art's sake" in provocative slogans affixed to the Vkhutemas walls: "Art, like every science, is one of the branches of mathematics"; "Constructivist life is the art of the future"; "Down with art the means to escape from the life which is not worth living."

Determined to free art from its bourgeois associations, Rodchenko even abandoned the Constructivist technique in painting and sculpture for which he is still best known. "The



downfall of all the -isms in painting marked the beginning of my ascent," he later wrote. The period from 1922 to 1934, when he rejected "art" for design, graphics and photography, saw the culmination of his leftist ideals. The duty of the artist was no longer to provide objects of beauty, "shiny patches on the talentless life of the wealthy," but to beautify the globe: "Comrades, organizers of life!" proclaimed the journal *Lef* (*Left Front for the Arts*), for which Rodchenko became the chief designer in 1923. "Exercise your artistic strength until you are able to take part in the whole global construction! Give the world new colors and outline! . . . Break down the barriers of beauty for beauty's sake!"

True to *Lef* principles, the couple threw themselves into activities designed to revolutionize the aesthetics of the new Communist order. At Vkhutemas, Rodchenko taught metalwork; Stepanova, clothing and textile design. He designed everything from electric lamps and teapots to advertising posters with slogans by his close friend the poet Mayakovski.

Rodchenko even decorated entire buildings with posters, anticipating the work of contemporary environmental sculptors like Christo. But it was photography that drew him most strongly in the 1920s and early 1930s. Like cinema, photography was the art of the future, admirably suited for mass dissemination. Rodchenko was as brilliantly original in his photographic departures as he was in the field of design, expressing his revolutionary commitment by means of dynamic compositions, experimenting with obtuse angles to force people to look at familiar objects in new ways and moving toward a style of portraiture that benefited from the camera's ability to convey personality in an instant. "Don't try to capture a man in one synthetic portrait," he urged, "but rather in lots of snapshots taken at different times and in different circumstances."

Rodchenko's facility and adaptability were simply staggering, particularly in the years of economic austerity, when his materials were very difficult to obtain. He got his 35-millimeter stock from film studios, including that of his friend Sergey Eisenstein, though sometimes he was reduced to using old photographic paper with which he would create a kind of oil monotype. Yet he never seemed to have botched a shot, or to have bracketed his exposures. Most modern photographers are astonished, says Sasha, to be told that there exists only a single glass negative for each of the famous Mayakovski portraits, a series of eight separate shots.

The darkroom in the studio originally consisted of a freestanding

continued on page 66



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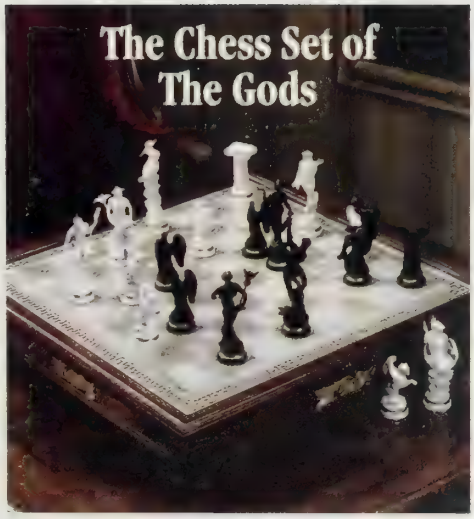
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Miraculous Survival of the Constructivist's Historic Studio
continued from page 63

booth made of wood and cardboard. Then, in 1935, Rodchenko reorganized the studio and built in the darkroom. He bought his three cameras and the enlarger (which still graces the darkroom) in 1924. Having found the enlarger unexpectedly after a long search through Moscow shops, he had to borrow thirty rubles from Mayakovski to pay for it—and then had to carry the enormous contraption back to the studio on foot, cursing himself for not having asked his friend for extra money for a cab.

As well as collaborating on book designs, Rodchenko and Stepanova worked together on such official publications as *Moscow Under Reconstruction* and *Soviet Aviation*. Although the propagandist character of these productions is obvious, there is no lack of visual flair or artistic inventiveness. The couple's temperaments seemed to complement each other: "I have an ungovernable, unbalanced temperament with a good measure of chaos," Stepanova wrote in 1920. "Anti's [Rodchenko's] is cold, calm, analytical, with a tendency to abstraction."

It may have been these joint activities that saved the couple from Stalin's terror. Most of the leftist group of painters, including Vladimir Tatlin and Kazimir Malevich, were either cruelly neglected or condemned for "incomprehensibility to the masses." Another original member of the group, the painter Alexander Drevin, who had a studio similar to Rodchenko's in the same building, was dragged off to central Asia, where he died in 1938. Although Rodchenko was criticized for "formalism" and for the unusual angle of his shots, and while his photomontages came to be considered unsuitable, his photographs continued to appear in official publications.

During the German invasion (1941–3) the family was evacuated to the Urals. By the time Rodchenko returned to Moscow, most of the editors for whom he had worked had disappeared, which made him more vulnerable. Then in 1950 he was expelled from the Union of Artists, and Stepanova had her status reduced to that of a candidate member. She immediately set about collecting documents. With the help of writer Ilya Ehrenburg, she managed to have Rodchenko's membership—and pension—restored in 1955, the year before his death. Sasha attributes his grandparents' survival to a combination of good luck and shrewdness. He believes that they were helped by the fact that after 1930, when Rodchenko left his professorship, they both worked freelance. People "inside" the system—particularly former Communist party members—were more vulnerable than those outside. Though they were supporters of the Bolshevik revolution, neither Rodchenko nor Stepanova had ever been party members.

Under Stalin, both Rodchenko and Stepanova returned to their original activity, which was painting. Sasha suggests a psychological rather than a political explanation:

"His return to figurative painting was, I think, a psychological way out. The only way he could express his feelings about what was happening was through figurative paintings." Rodchenko revived an early obsession, the circus. In his discussions with Kandinsky he had seen the movement of acrobats as being disinterested, free of the aestheticism he struggled against. Now in his declining years, he found in the self-contained world of the circus a kind of consolation, a poetic metaphor for life. His later work shows a delicacy and lyricism—a "love of beauty for beauty's sake" that was suppressed during the years of experimentation when he strove to place art at the service of the revolution.

Stepanova also returned to painting. She sketched landscapes, still lifes and views from her window on Kirov Street, building the paint up in crusty peaks that vibrate with color and light. As Sasha describes it, it was "as if she were learning to see and feel the world again."□



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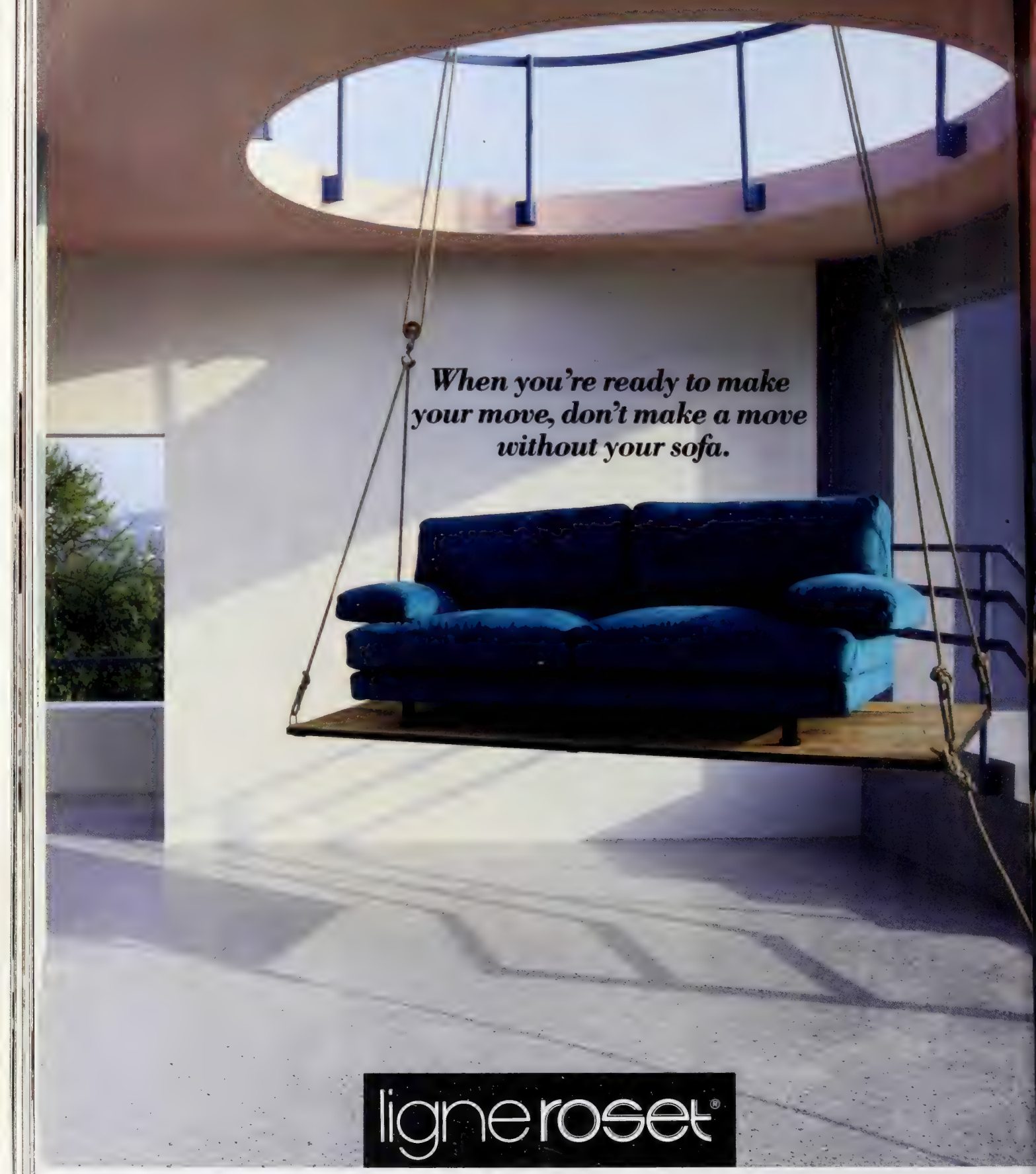
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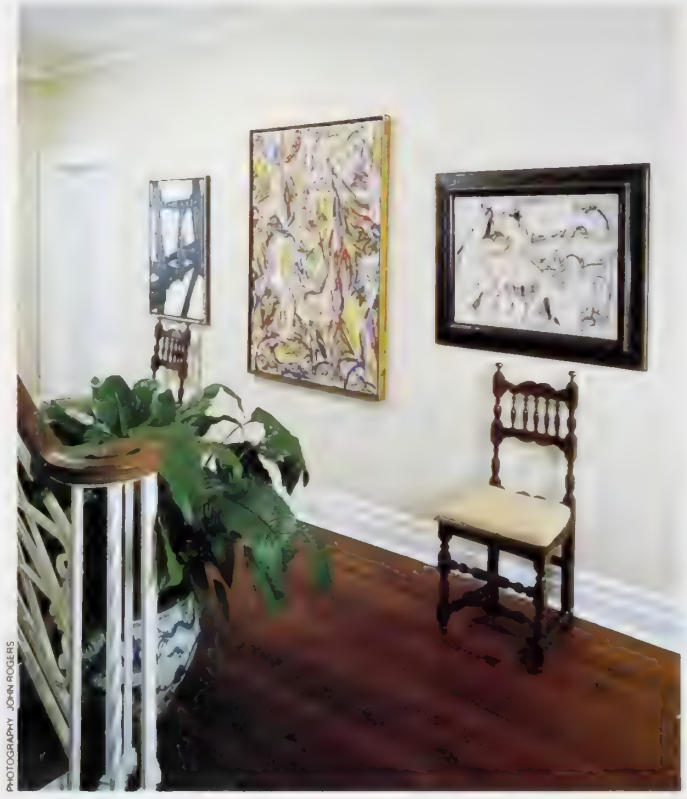
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PORTRAIT: TED PILLSBURY

Director of Fort Worth's Kimbell Art Museum

By Brendan Gill



PHOTOGRAPHY JOHN ROGERS





OF THE SCORES OF MUSEUMS that have been built throughout the country in the past quarter of a century, the Kimbell Art Museum in Fort Worth is probably the only one that the architectural profession as a whole salutes with something like unanimity. Designed by Louis Kahn and his undoubted masterpiece, the Kimbell is at once simple and grand—a succession of luminous shells rising out of the earth as if by some primordial authority, to which we as visitors are happy to give our assent. It contrives to offer simultaneously both repose and stimulation; we are welcomed and nourished as much by the building itself as by the works of art that it contains, and yet—unlike many other museums of our time—it never seeks to dominate us by what Kahn likes to call "its treasury of spaces."

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"I began collecting art when I was a student," says Edmund ("Ted") Pennington Pillsbury, Jr. (top, in front of Fort Worth's Kimbell Art Museum, where he is now the director). ABOVE LEFT: In the entrance hall of his private residence are, from left to right, Franz Kline's *Untitled*, 1953; Jackson Pollock's *Something of the Past*, 1946; and Willem de Kooning's *Mailbox*, 1948. ABOVE: On an easel in the sun-room is *Grecian Still Life*, 1978, by William Bailey.

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Director of Fort Worth's Kimbell Art Museum
continued from page 72

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Almost equally fortunate in the praise that has been heaped upon him is the director of the Kimbell, Edmund Pennington Pillsbury, Jr., universally known as Ted. A boyish-looking, merry-spirited man of forty-five, with bright blue eyes and an infectious grin, Pillsbury is a native of Minneapolis, where his family began milling flour many generations ago and where it has been prominent in the city's affairs ever since. Following in the family tradition, Pillsbury attended St. Paul's School and Yale University, graduating in 1965. If he had continued to follow in the family tradition he would have gone into business, but having majored in art history as an undergraduate, he decided to risk a moderately reckless fling in the world of art.



RIGHT: Guercino's *Portrait of a Lawyer*, circa 1626, is probably a study of Francesco Righetti. It hangs in the dining room's alcove behind *Lion*, left, a circa 1475 northern Italian pen-and-ink work, and Correggio's circa 1520 chalk *Kneeling Figure*. The Bolognese credenza dates from the 1600s. BELOW: The living room displays *Deposition*, circa 1575, left, by Francesco Morandini (also known as il Poppi), and *Lot and His Daughters*, circa 1600, by Jan Müller.



Studying at the Courtauld Institute in London, Pillsbury earned an M.A. in art history, then returned to this country. He worked for a time under Sherman Lee at the Cleveland Museum of Art and finally settled in at the Yale University Art Gallery, under the benign eye of Alan Shestack. He received his Ph.D. at the Courtauld Institute in 1973; by then he had been appointed curator of European art at the museum. In 1976 he was named head of Paul Mellon's newly created Yale Center for British Art. The building for the center, also from the hand of Louis Kahn, had been started in 1972 and was under construction when Kahn died suddenly in 1974. Pillsbury supervised the completion of the building and presided over the festivities when it finally opened in 1977. In 1980 he was chosen director of the Kimbell.

It was while Pillsbury was at the Courtauld Institute that he met and fell in love with a French fellow student, Mireille Bernard. They were married in 1969 and have two children—Christine, who is nineteen and a sophomore at Princeton, and Edmund Pennington Pillsbury III, who is thirteen and in school in Fort Worth. The Pillsburys have recently moved into a house in a long-settled area of Fort Worth called River Crest. He describes the seventy-year-old brick house whimsically as "sort of Queen Anne," and yet in the French mode, which is to say that it has French windows opening upon a colonnade.

Directors of art museums are not encouraged to form private collections of art. The handful of art objects that Pillsbury owns were mostly gathered in his student days: a drawing of a lion by Pisanello, a Correggio that he found irresistible because it had formerly been in the collections of Joshua Reynolds and Kenneth Clark. Among living artists, he owns works by William Bailey, Richard Estes, Duane Hanson and Alfred Leslie.

Some years ago his grandmother, Mrs. John S. Pillsbury, commissioned a double portrait of Ted and Mireille Pillsbury, with the proviso that they select the artist who would execute it. They chose Philip Pearlstein, who ex-

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Director of Fort Worth's Kimbell Art Museum

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acted from them many sittings over several months and whose handiwork proved to be more to the taste of the sitters than to that of a loving but admittedly puzzled grandmother.

With a tact exceptional in tycoons, Kay Kimbell, the Fort Worth businessman whose fortune made the museum possible, placed no restrictions upon the trustees other than that they should make it "a museum of the first rank." To that end, the director of the museum, the late Richard Brown, proposed to the trustees that the museum begin by building a collection broad in scope and highly selective in quality. Soon it began to acquire representative masterpieces from areas as interestingly unlike one another as India, Asia and Mesoamerica. Thanks to an endowment of something over a hundred million dollars, the Kimbell possesses one of the most generous budgets for acquisition of any museum in the country. For the director, this means a good deal of travel, to look over and on occasion purchase objects worthy of the collection as it has been evolving over the past couple of decades.

Pillsbury's first acquisition for the museum was an early-Baroque painting of a butcher shop by Annibale Carracci. He assumed that, given Fort Worth's reputation as a "cow town," his trustees would regard the work as a compliment, but this proved not to be the case. Among the museum's latest acquisitions are paintings by Jacob van Ruisdael and Jacopo Bassano, but perhaps its most celebrated is Caravaggio's *The Cardsharps*.

Busy as he must be with the duties incumbent upon the director of a museum, Ted Pillsbury continues to enjoy those scholarly pursuits that first tempted him to take a fling in the world of art. At the moment he is preparing a volume on the drawings—two thousand in number—of Federico Barocci, a sixteenth-century late-Mannerist artist. Given that his fling has lasted a lifetime, Pillsbury doubts that "reckless" is any longer a suitable adjective to apply to it. □

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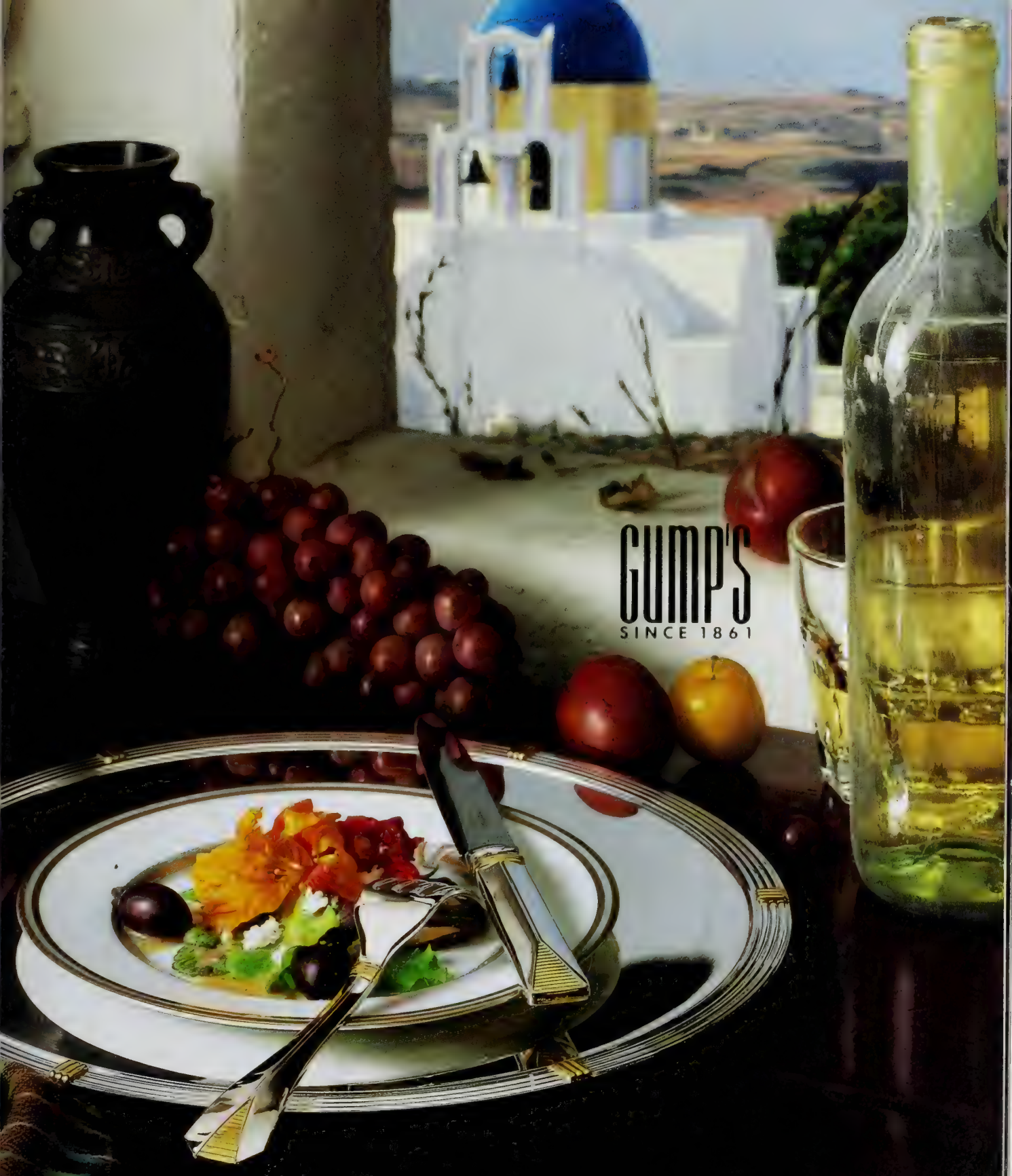
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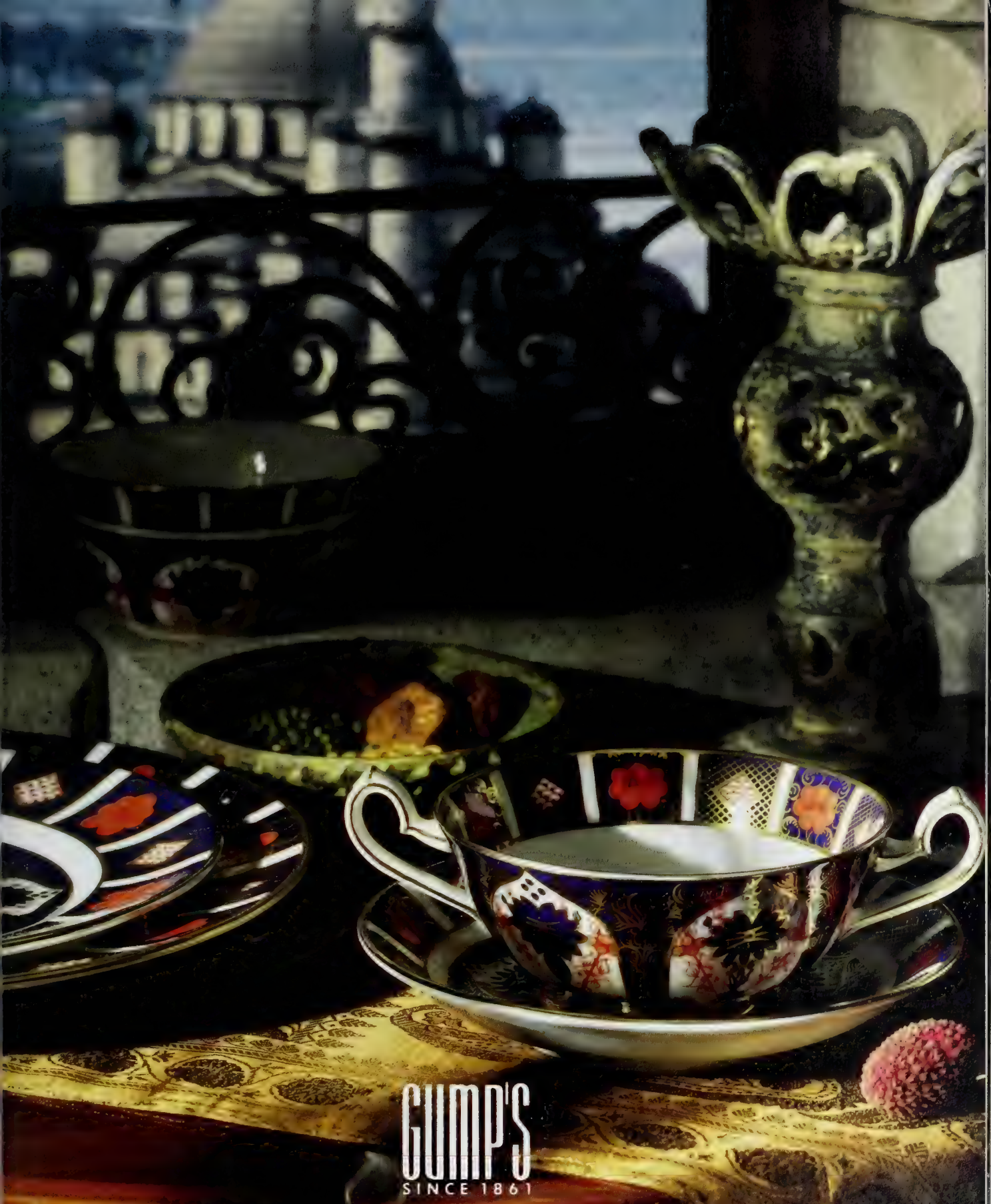
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The Princess of the Ice Palace Reigns.

Pioneering the Modern Movement in Palestine

By Joseph Rykwert

DURING THE 1930S, as the chairman of the World Jewish Congress, Chaim Weizmann was the unofficial president of the as-yet-uncreated independent state of Israel. A house for him was therefore something like an incipient White House; and it was given that recognition by the British military forces, which commandeered it as a residence for their commander-in-chief for the period of the war. In the Palestine of the British mandate, there was no more obvious architect to design such a house than the newly arrived Eric Mendelsohn.

There was as yet no native "Palestinian" Jewish architect of any con-





FROM THE DRAWINGS OF ERIC MENDELSOHN

In 1936 German architect Eric Mendelsohn designed a residence for Chaim Weizmann, later president of the state of Israel. Located in Rehoboth, it is a streamlined version of a Mediterranean courtyard house. ABOVE: Solid walls with small windows characterize the house at its entrance. LEFT: A leader of the modern movement, Mendelsohn fled Nazi Germany in 1933. BELOW: The house from the west shows a stair tower and a courtyard. Mendelsohn wrote of the house, "It is placed where it must lie, rising where the terrain falls away. Judea and the valleys belong to the house, for it is open to the distance, yet withdrawn in the patio."



sequence, and even a school of architecture was merely a project. Mendelsohn, though he had come from Nazi Germany as a refugee via Britain, already knew the country, and he had put up a number of important commercial buildings for various Jewish clients throughout Germany. In any case, he was the most prestigious practicing architect who was a Jew, and he had long been a

continued on page 86



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Zionist. He had been born in East Prussia—in a town that is now part of Poland and called Olsztyn—on March 21, 1887, giving him the same birthday as J. S. Bach. It was an important coincidence for a musical and cultured German-Jewish family. Mendelsohn was passionate about music, married a cellist, and used musical themes, particularly those of Bach and Beethoven, as inspiration and justification for his work.

Mendelsohn's clientele was largely but not exclusively Jewish. At the outset of his career he had won a competition for a shopping and entertainment center in Haifa, and he had also done a project for a power station. Nothing came of all this, though the projects were published in the first book devoted to him, which also appeared in an English translation in 1923.

As early as 1924 an American book on the arts in Germany had identified him as "the true creator [who] needs only place his ear to the giant heart of the epoch . . . in order to find those forms in which the age would express itself." By 1930 he was prodigiously successful. He even managed to design his own Mercedes-Benz chassis. There was talk of his founding an enormously grand academy of all the arts in the south of France. But all this activity was truncated by the Nazi rise to power. Mendelsohn came to England during the summer of 1933 and established an office with a young Russian-born designer, Serge Chermayeff, who was to become a distinguished teacher at M.I.T., Harvard and Yale; and he also began to prepare for a move to Palestine.

As soon as they set up their office, Mendelsohn and Chermayeff won a competition for a municipal entertainment center (theater, restaurant,

From the Weizmann house Mendelsohn learned a new way with form—a lightness, an airiness he brought to his American work.



BELOW: The stair tower is a solid curved wall with narrow vertical windows setting off a sinuous staircase with bronze railing. The sculpture is by Chana Orloff, 1931. RIGHT: Porthole windows, one of the architect's favorite motifs, punctuate the oak entrance door. Considered a modern visionary, Mendelsohn wrote of explaining his design to the Weizmanns, "I led them around the house, to the points . . . from which it was conceived—transferring my idea to their eyes."



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Pioneering the Modern Movement in Palestine
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swimming pool) at Bexhill-on-Sea. But the partnership lasted only three years, in spite of additional commissions; war was looming, and the promise of work in Palestine seemed exciting and urgent. Commuting between Jerusalem and London would not have been easy in the 1930s—not even for a man of Mendelsohn's driving energy.

When he returned to Palestine he was well known in the Zionist movement generally, and also personally to Chaim Weizmann, whom he had already met in Berlin in 1925. The most exciting commission to come his way was a general plan for Hebrew University and its hospital on Mount Scopus, both of which Weizmann had long promoted. More immediate were two houses: one for his most powerful client in Germany, bibliophile shop owner Salman Schocken, who had also taken refuge in Palestine, and the other for Weizmann, who lived in it when he became president of the new state. Since Weizmann was buried nearby, the house, together with a scientific institute (part of which Mendelsohn also designed), bears his name and has been maintained as his memorial.

In his German work, Mendelsohn had made himself the virtuoso of the horizontal strip window, and of the emphasis provided by floor planes or counterbalanced by powerful mullions and stairwells. In his earliest sketches he was already concerned with analyzing the mass of a building into its formal elements—void and solid, vertical against horizontal—with the horizontal increasingly dominant. In his English buildings he maintained the emphasis: Bexhill is all horizontal bands separating large areas of glass. Nor is the early-1920s work for Palestine any different; the window areas are sometimes reduced to slits, heavily browed by long canopies. It seems that Mendelsohn regarded horizontality as the answer, the counterpoise to Gothic verticality, the mark of modernity.

The Weizmann house was built in a town dating from the 1890s—the first one to be founded by immigrants. Although the location took its propitious name from Gen. 25:22 —"and he [Isaac] called the name of the well Rehoboth and he said, 'For now the Lord hath made room for us and we shall be fruitful in the land' "—it is not identical with the biblical site, and lies inland from the coastal Plain of Sharon and not far from the Negev Desert. The climate is near-tropical, and the house is therefore unlike the earlier buildings, closed off from the exterior.

A tall, three-story block on the north side and low, single-story wings to either side define a central courtyard that is closed by an open porch to the south. With the exception of the north side and the courtyard, most of the windows are small portholes. Mendelsohn had in fact attempted a modern version of the Mediterranean house plan. Although it has no central cistern to catch the rainwater from an inward-sloping roof, as in a Roman house, the courtyard is almost filled by a swimming pool, and the house lies around it, opening to the surrounding hills, shaded by a deep porch. The porch is continued back to the north block along the wings as a narrow colonnade, so that it runs around the pool on three sides. The main feature of the whole house is a circular staircase that projects out of the tall northern block on the pool side and is enclosed in a ribbed half-cylinder scored by thin glass slits. It provides a strong curved, vertical accent that contrasts vividly with the rectilinear horizontality of the rest of the house.

Mendelsohn had made a deliberate attempt to reinvent a tropical architecture for the twentieth century.

Inside, the staircase rises from a large ground-floor reception area articulated by folding doors, which isolate the main dining room. Off the main reception area the single-story wings open as a private living room on one side, an official reception room on the other. Both have shaded French windows toward the central pool, portholes to the exterior, while the flat roofs extend into pergolas and form a garden. Only the northern block has a second floor for bedrooms, and the staircase rises yet one more level to a single study/belvedere. At the center of the taller, northern block, a semicircular bay window juts out of the main bedroom to correspond to the semicircle of the staircase facing the pool.

Both Weizmann and his wife were passionately interested in the project and followed the details of the design very closely. It is explicitly, even polemically Mediterranean, quite different from the hasty, boxy, concrete building favored by most early Jewish settlers, who had come from the poorer parts of eastern Europe and whose ideal was the German suburban *Siedlung*. Clearly, Mendelsohn's taste and style developed under different circumstances. After studies in Berlin and Munich he began working as a designer for the stage, as well as of posters and furniture, rather than as an architect; but the war intervened. During the years of army service he poured out a flood of sketches for imaginary buildings that even today seem a miracle of invention and vigor. Most of them were for vast industrial installations, and in conception, if not in appearance, were like the Futurist projects that Sant'Elia was then producing in Milan.

Demobilized in November 1918, Mendelsohn soon moved to Berlin and opened a practice with an exhibition of his drawings at the "authoritative" Paul Cassirer gallery, which had been linked with the avant-

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Pioneering the Modern Movement in Palestine
continued from page 94

garde, the Impressionists and the early German Expressionists.

As a student he had been very much part of the Expressionist fellowship but also very interested in music and the sciences. One of Mendelsohn's friends at that time, a young astronomer, became a collaborator of Einstein's and introduced the two men. As a result of the meeting, his first postwar building, and the one that made him an overnight celebrity, was an astrophysics laboratory in the form of a tower, the height being essential for the observation of the "red shift" that Einstein had hypothesized as part of the general theory of relativity. The year 1919 had seen an eclipse, and excitement about relativity was such that, though the war was just over, English scientists took part in observations that verified Einstein's calculations. The tower was to have been a plastic form, poured in concrete, but since cement was still hard to come by, the famous "organic" shape was achieved by spraying cement onto plain chicken wire swathed over a brick structural core.

While the Einstein tower (as it came to be known) was under construction, Mendelsohn took part in all the brilliant agitations of German left-wing writers, artists and architects: the Arbeitsrat, the Novembergruppe and the Ring. He was in the thick of Berlin's intellectual activity. Suffering the loss of one eye through cancer seemed to affect neither the quality of his work nor the profusion of his drawings.

In 1924 he made his first trip to the United States, where he met—and got on famously with—Frank Lloyd Wright. That those two great egotists should have found each other so congenial may well be a tribute to the power of music, about which both were passionate and to which they both listened—Bach and Beethoven especially—during their meetings.

Through those years Mendelsohn developed his own brand of modernism. However Mediterranean the Weizmann house might appear, it is also overtly modern, not only in its formal devices but in its conception. Mendelsohn had made a deliberate attempt to reinvent a tropical architecture for the twentieth century, long before the other major architects of our time (notably Le Corbusier) had turned to it. The Weizmann house was also a relatively cheap building, in heavily insulated concrete. Elsewhere, as on the Schocken house, Mendelsohn used the soft Jerusalem sandstone, but on the higher ground and milder climate of Jerusalem, he opened his buildings more to the sun and the setting.

He was to stay in Palestine until 1941; by then private commissions were very hard to come by. He continued to work on the campus of Hebrew University, but even there building was coming to a stop. Mendelsohn, who had not managed to take much out of Germany and had used most of his earnings to help his family, was growing increasingly desperate for work and commissions.

Emigration to the United States saved Mendelsohn. From the Weizmann house he had learned a new way with built form—a lightness, an airiness he had lacked previously and that he brought to his American work. In the States Mendelsohn taught at universities and built a great deal, some of it very good indeed, though it now seems unfashionable and forgotten: synagogues for Jewish communities in St. Louis, St. Paul, Grand Rapids, Cleveland. There were one or two houses, and a hospital, the Maimonides Health Center in San Francisco, which has since been remodeled.

Mendelsohn's brief visit and Weizmann's backing had something of a delayed shock effect on Israeli architecture. Weizmann disapproved strongly of the overly European, all-too-Germanic building of Tel Aviv—as did Mendelsohn, who showed, and did so most publicly and eloquently, that there was a way for modernity to live with Mediterranean domesticity in the Weizmann house. □



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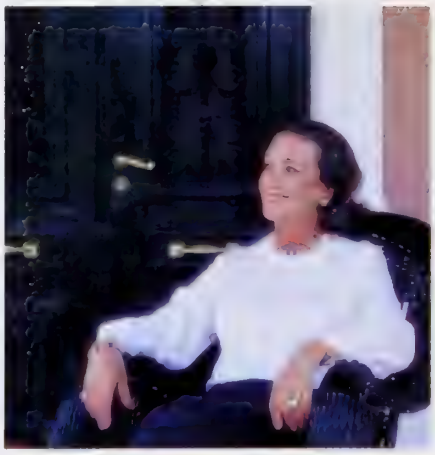
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By John Gruen

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The turn-of-the-century main house at La Biznaga, the estancia of Nelly Arrieta de Blaquier (left) outside of Buenos Aires, is filled with her family's renowned collection of 17th- and 18th-century colonial South American silver. BELOW LEFT: A rare early-18th-century repoussé silver coffer from Upper Peru is elaborately decorated in a Baroque style. BELOW: "We breed racehorses here at La Biznaga," says Nelly de Blaquier. "Our interest in horses is an important part of our heritage." Included in the glittering array of equestrian accoutrements are silver and gold stirrups, spurs, waist ornaments and collars.

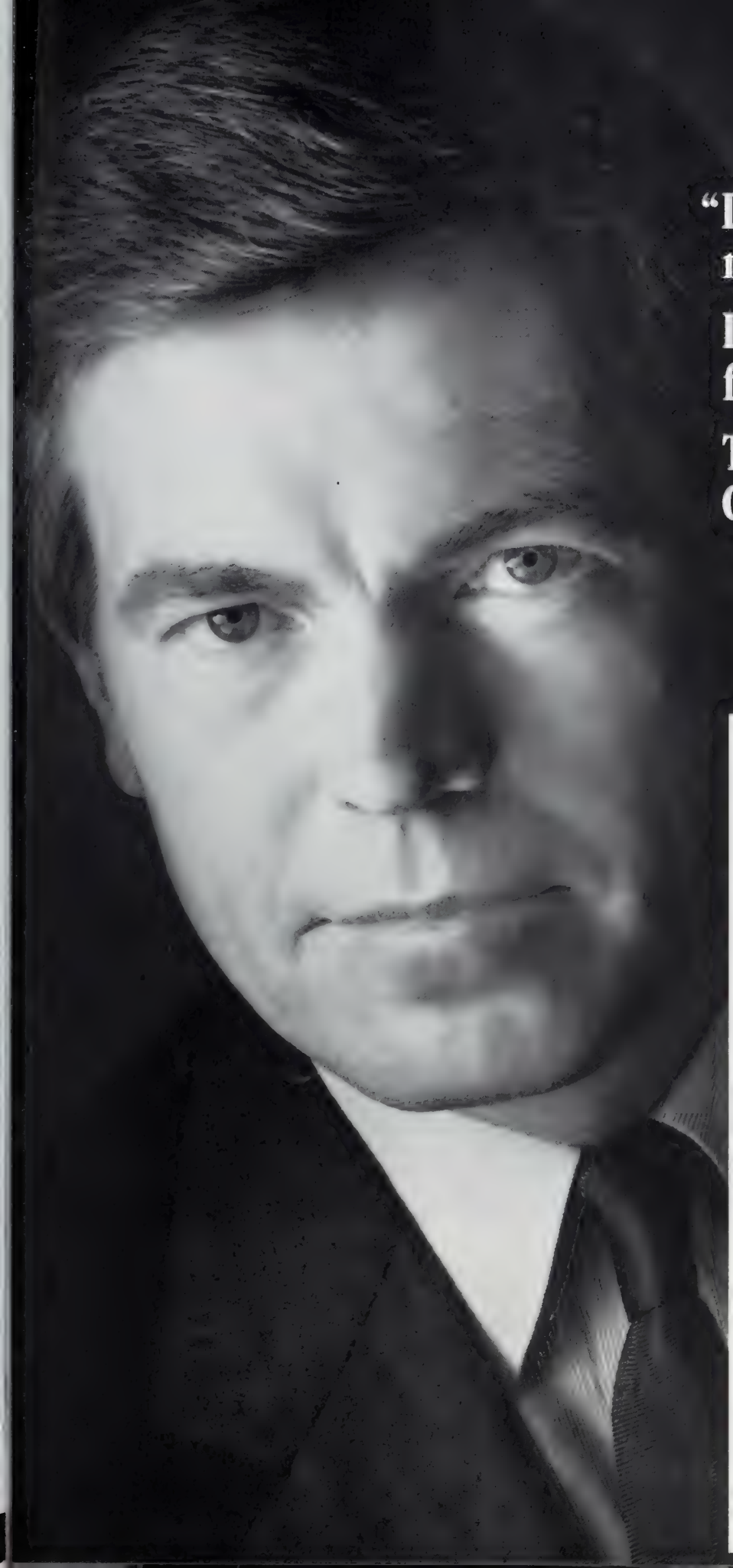


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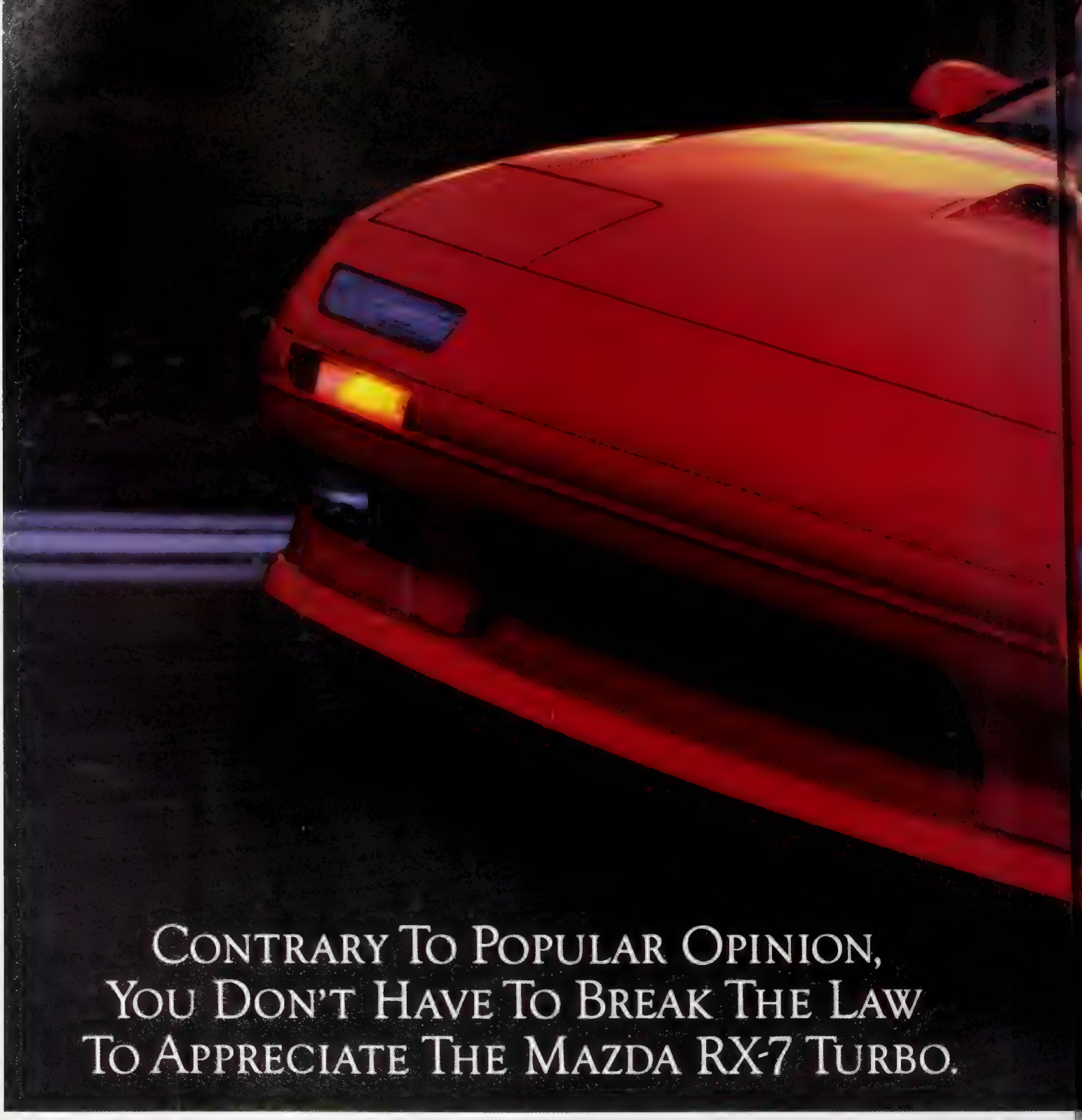
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Nelly Arrieta de Blaquier
continued from page 102

tancia in the country. It's my haven!"

Just a ninety-minute drive from Buenos Aires, La Biznaga is an over twelve-thousand-acre estate composed of an immense park dotted with statuary, marble urns, gardens, flowering trees, palms and cedars, and an improbably structured mansion. It is, in fact, something of a Victorian pastiche with Gothic and classical elements, built at the turn of the century and redesigned by the Blaquier family some thirty years ago.

When Nelly de Blaquier walks through the elaborate entranceway of her house (it's flanked by two enormous marble lions, replicas of those guarding the tomb of Pope Clement XIII in St. Peter's Basilica in the Vatican), she enters a home that has long reflected her taste for eclecticism, comfort and measured opulence. All seems to serve as a muted setting for the dazzlement of the Blaquier collection of silver that illuminates, like bursts of light, the various rooms in which it is displayed.

BELOW RIGHT: An 18th-century Pampa poncho provides a background for a collection of silver maté pots and a series of bombillas, "which are a sort of drinking straw," says Nelly de Blaquier. "The maté is the leaf of a plant that you pass through hot water with sugar. It's like a tea." BELOW LEFT: The main dining room is enlivened by a 16th-century millefleur unicorn tapestry from Tournai. A late-Gothic French sculpture of the Virgin and Child is flanked by a series of silver 17th-century Argentine candlesticks from the Cathedral of Córdoba. Upper Peruvian lecterns.



"My husband and I have been collecting silver for many years," she says. "We adore these objects not only because of their inherent beauty, but because they speak of a vanished time—a time when craftsmanship was wedded to history and place—where the colonial periods of Peru, Chile and Bolivia produced the most imaginative shapes and ornamentation. To me, these silver pieces represent a magical world of fantasy and history. Of course, polishing these things is quite a job! But when they glow, it's such a feast for the eyes."

Indeed, the collection, consisting of hundreds of utilitarian objects and ornaments, creates a dazzling equipage of seventeenth-, eighteenth- and early-nineteenth-century artifacts. From an Upper Peruvian crucifix to a rare, richly crafted coffer to a series of exquisitely wrought horse accoutrements (stirrups, spurs, collars and waist ornaments); from chamber candlesticks, maté tea sets, and coffee pots to platters, ewers, basins and a seemingly endless array of small and large decorative objects, these works constitute a veritable hymn to the art of the silversmith, hauntingly anonymous yet at the same time vibrantly authoritative.



If these treasures resound with the florid heritage of South American culture, their setting is more akin to the descriptions of Victorian interiors found in the pages of Henry James. Here are austere rooms, each conceived and decorated by Nelly de Blaquier, suggesting the literary aura of *The Aspern Papers* or *The Golden Bowl*, with gasoliers, sofas, settees, burnished breakfronts, sideboards, period tables and chairs offering the

continued on page 110



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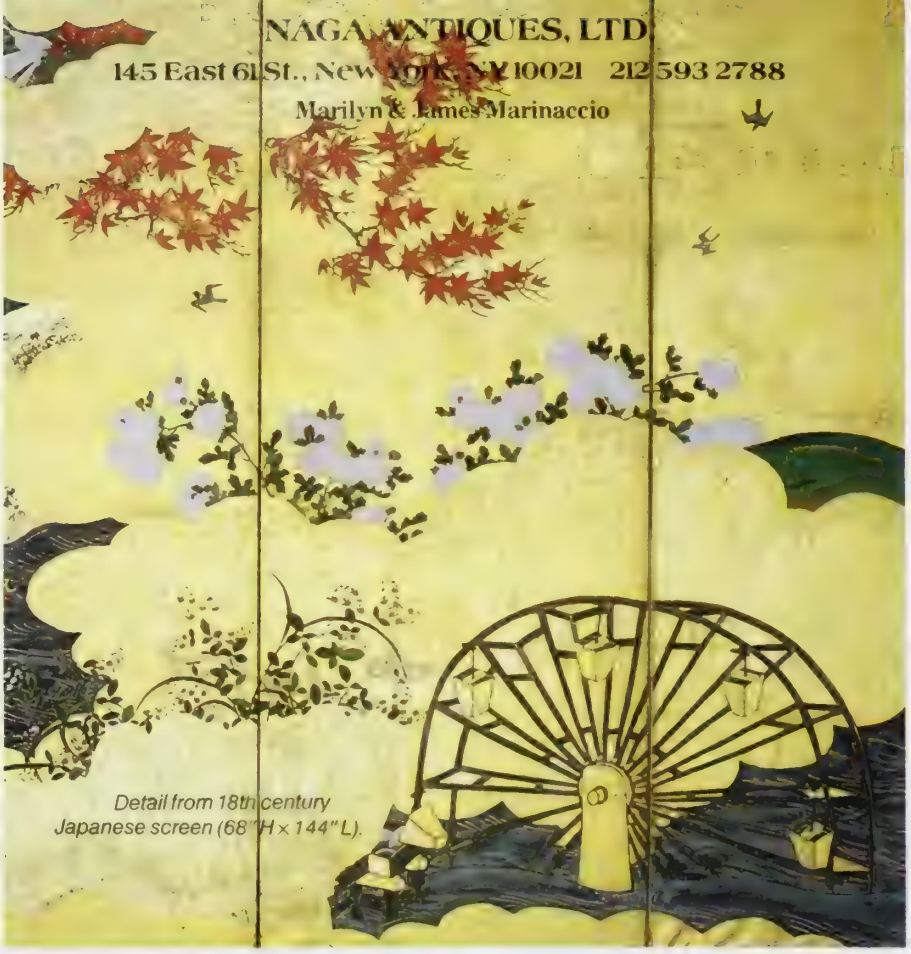
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Detail from 18th century Japanese screen (68"H x 144"L).

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THE CLEAREST FORM OF EXPRESSION

continued from page 136

image of sedate formality. Even the lighter, sunnier modes of eighteenth-century decorative France embodied in various of the furnishings at La Biznaga seem to have been chosen for their restraint.

Thus, the contrasting moods of intense glitter, as exemplified by the silver, and seamless understatement, as conveyed by the décor, combine to produce an environment charged with fascinating ambiguity. In a way, the subtle mise-en-scène at La Biznaga seems to represent Nelly de Blaquier's own personality.

"I suppose I am a person of many moods," she says. "At heart, however, I am exactly the opposite of what you might call a flamboyant South American personality. I don't like things that are strident and grating. I like order. I like peace. Of course, when my family and friends gather here—which is often—and when all the little children are playing and running around, it's not exactly peaceful. But there always comes a moment when I go to my room and close the door.

The dazzlement of the de Blaquier collection of silver, like bursts of light, illuminates the rooms.

"This place is my retreat," continues Nelly de Blaquier. "It's where I recharge myself. I take long walks in our park. I stand and look out at our beautiful landscape—and the blue sky. I look up at the trees, which are filled with birds. But I also keep very busy around the house and around the grounds. It's hard work, but it requires a different kind of energy. So even *that* is restful.

"You see, here at La Biznaga, I'm always more in touch with myself. It's where I'm truly at home. It's where I'm happiest." □

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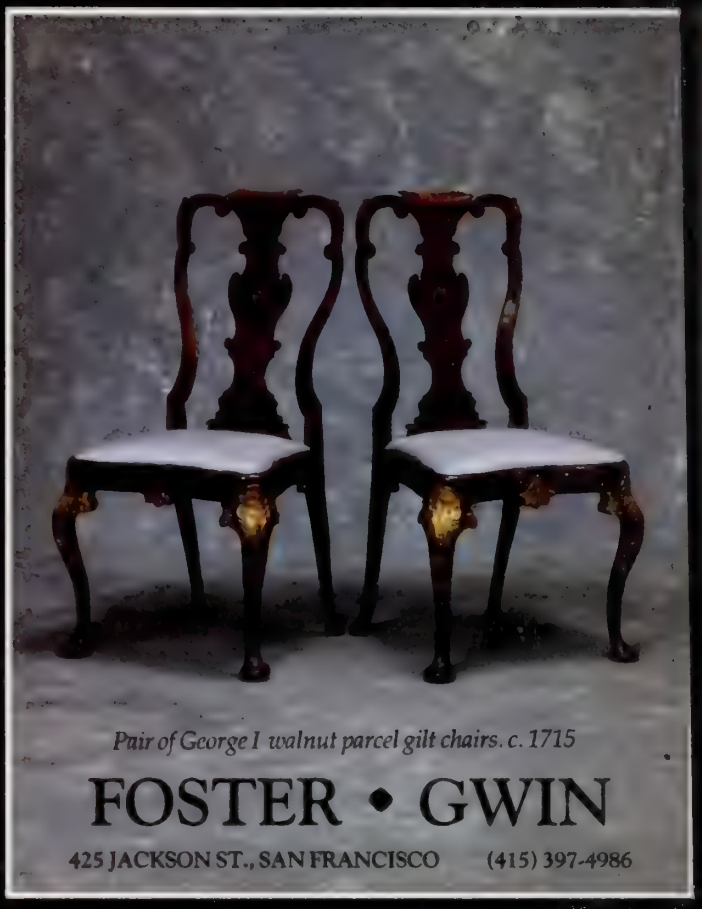
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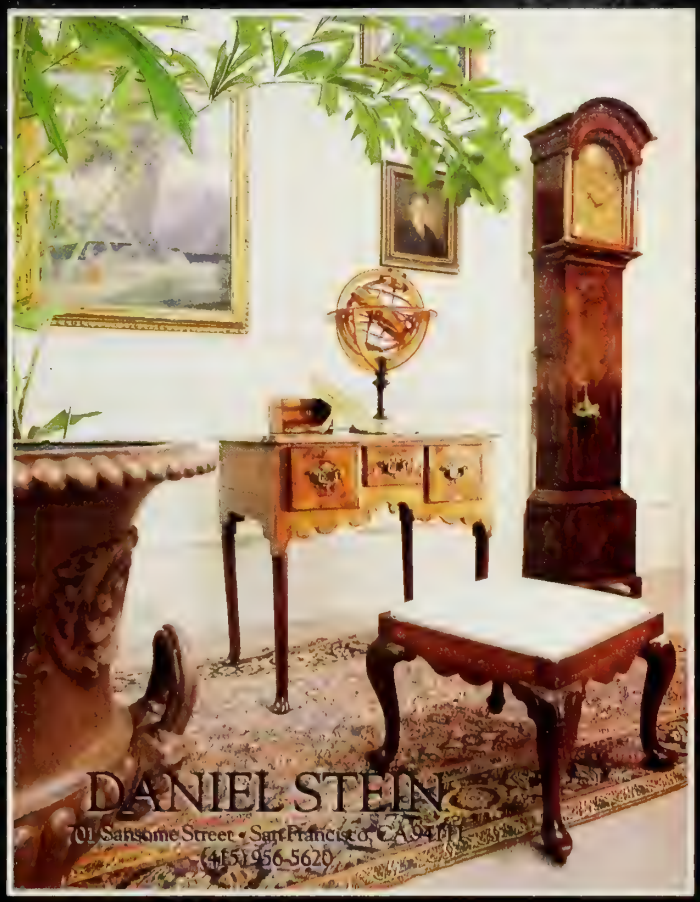
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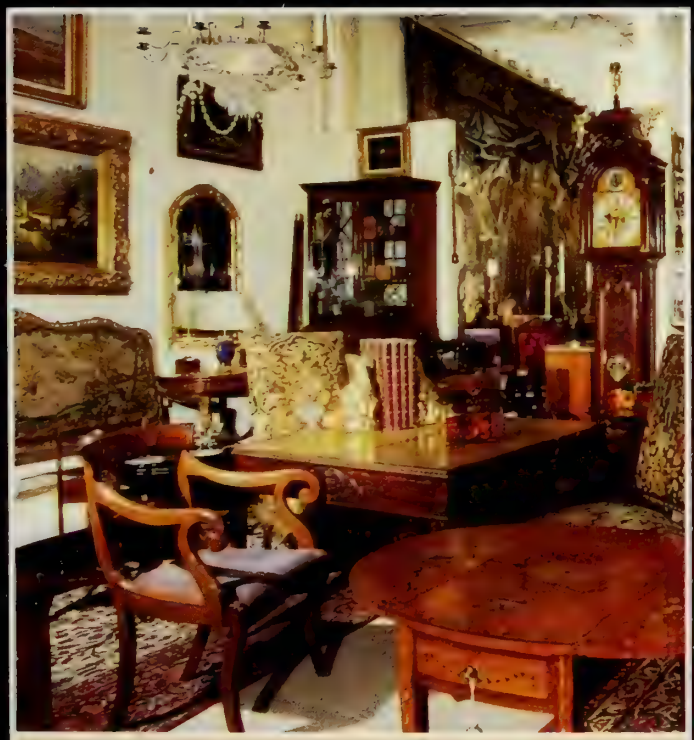
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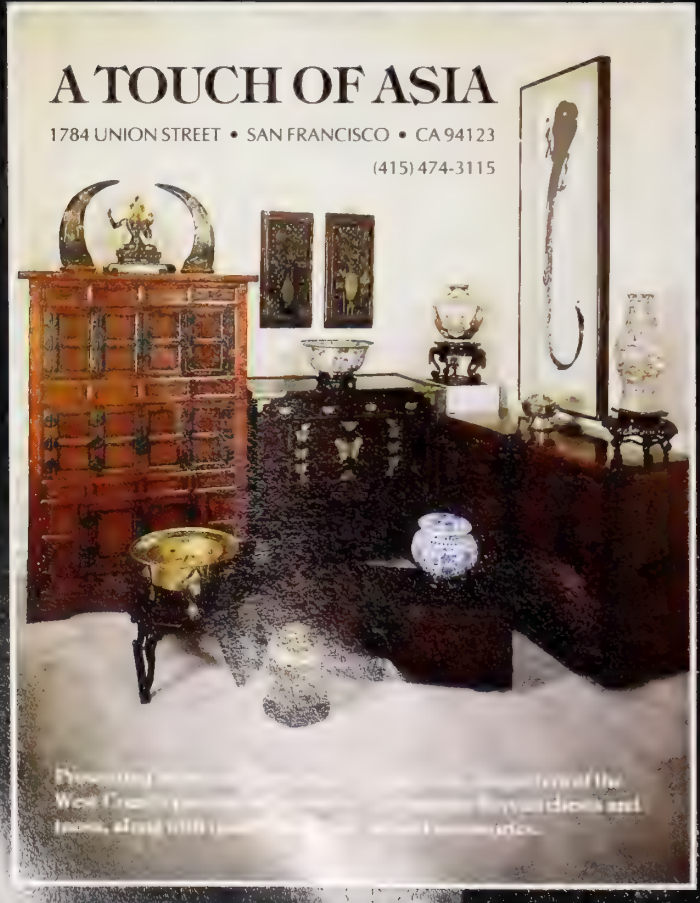


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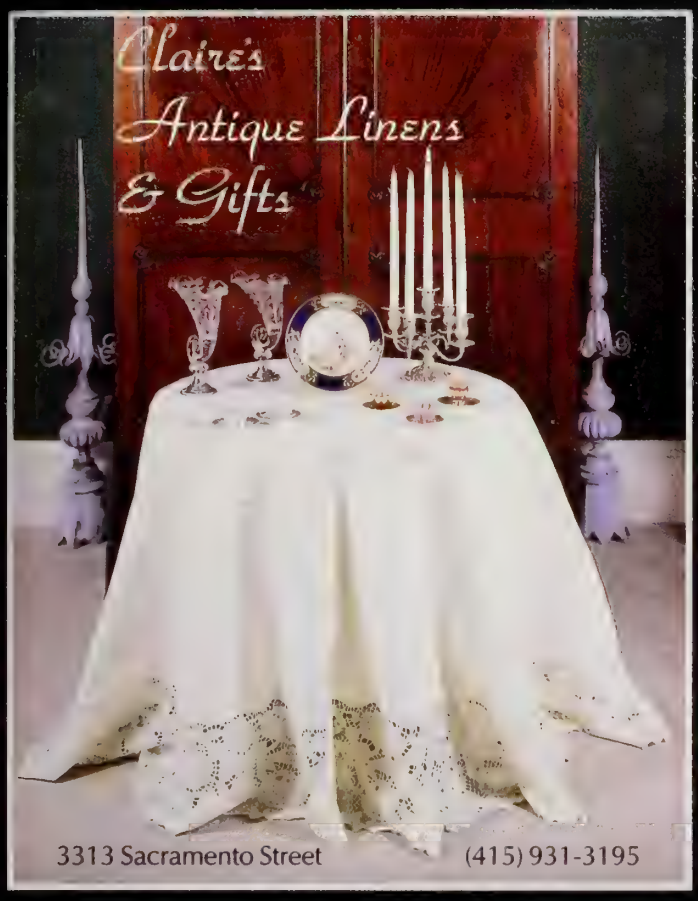


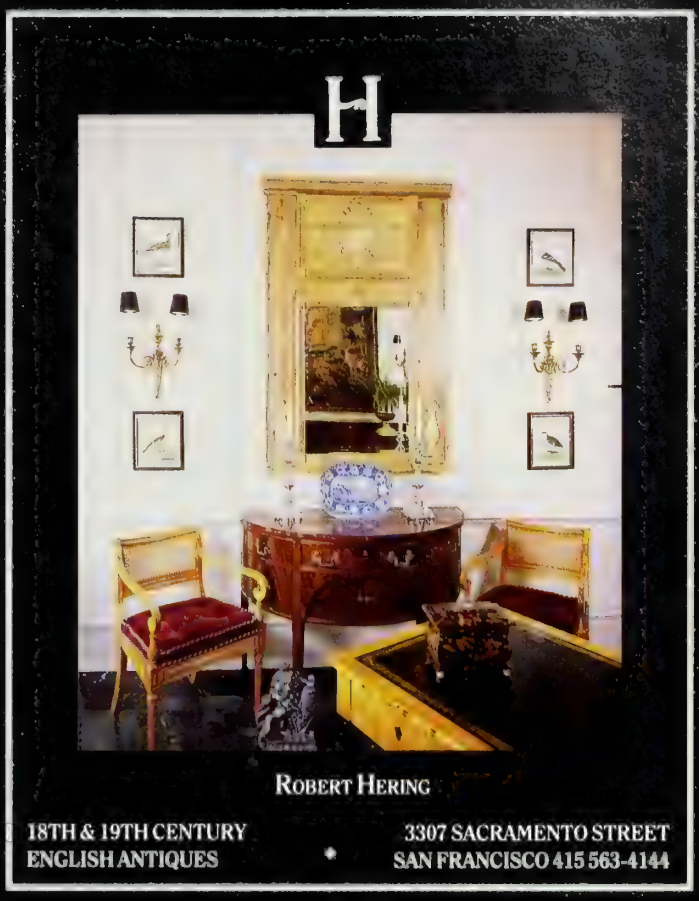
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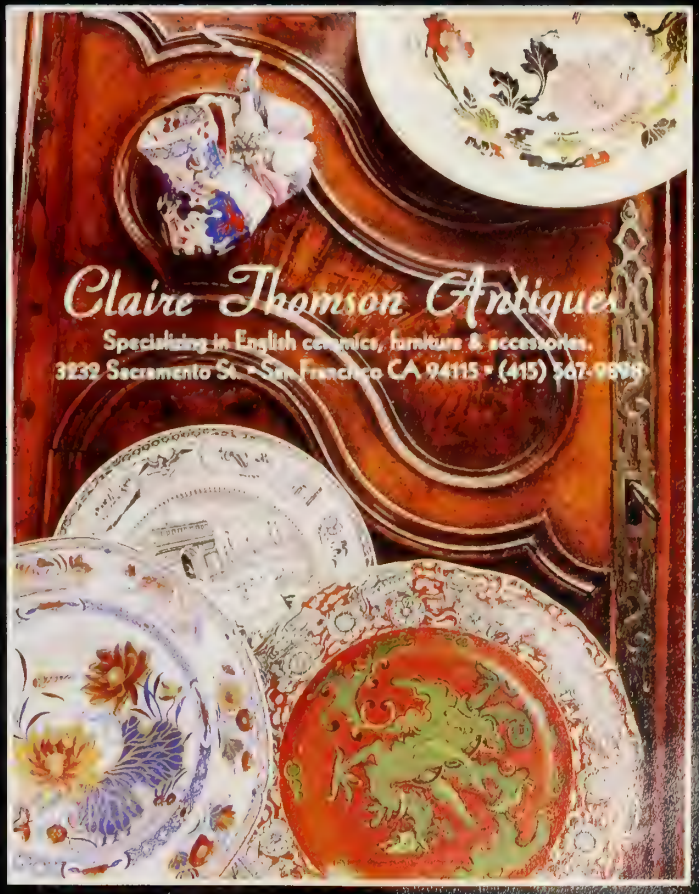
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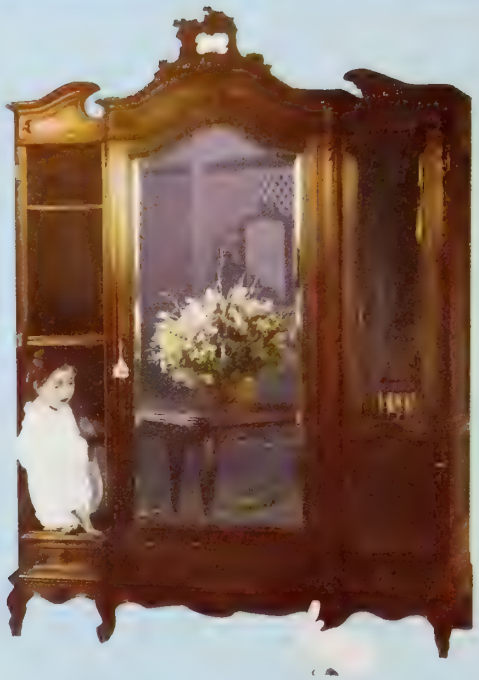
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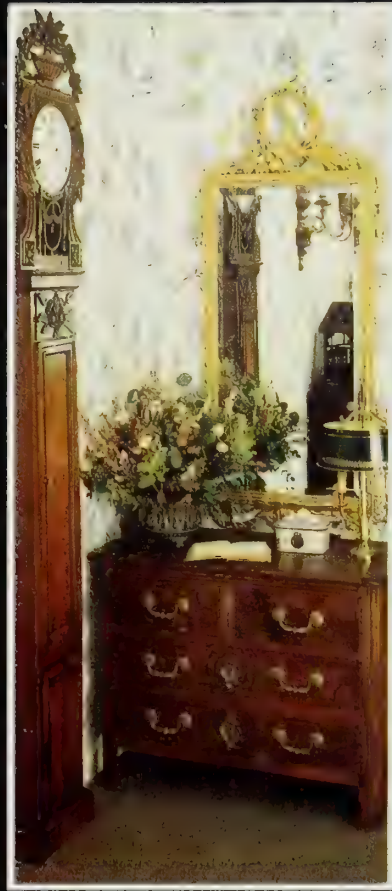
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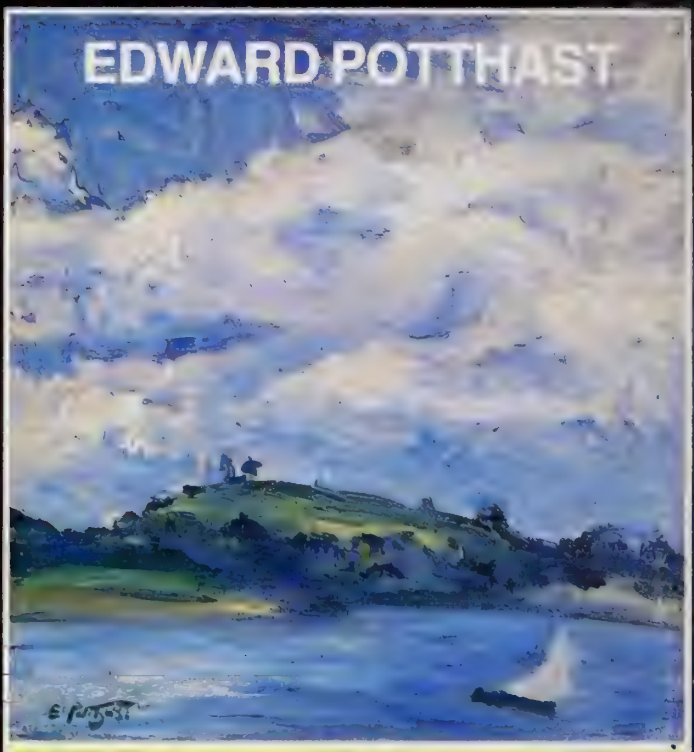
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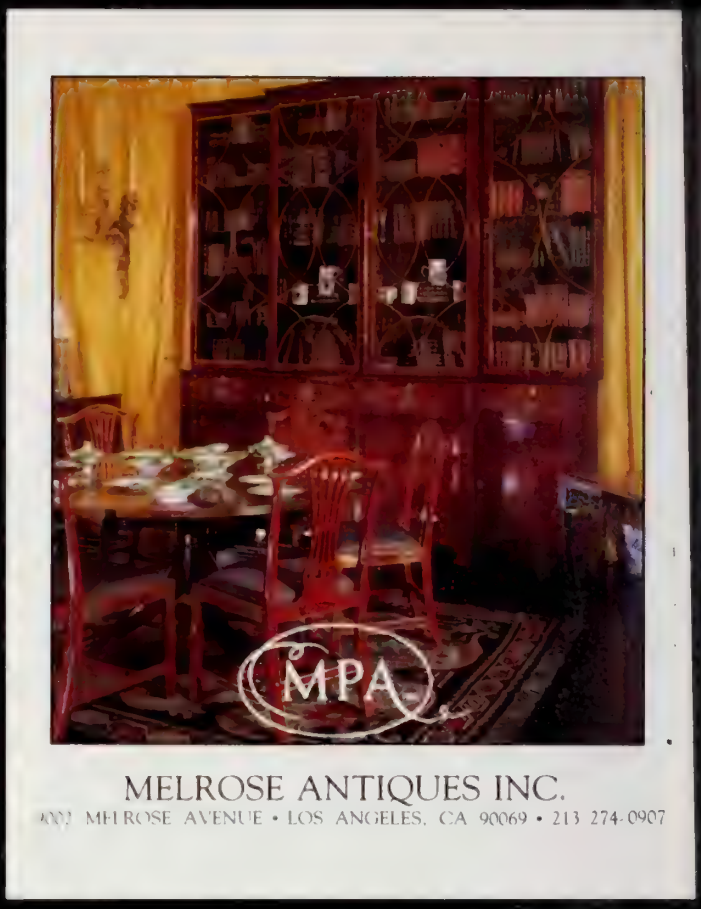
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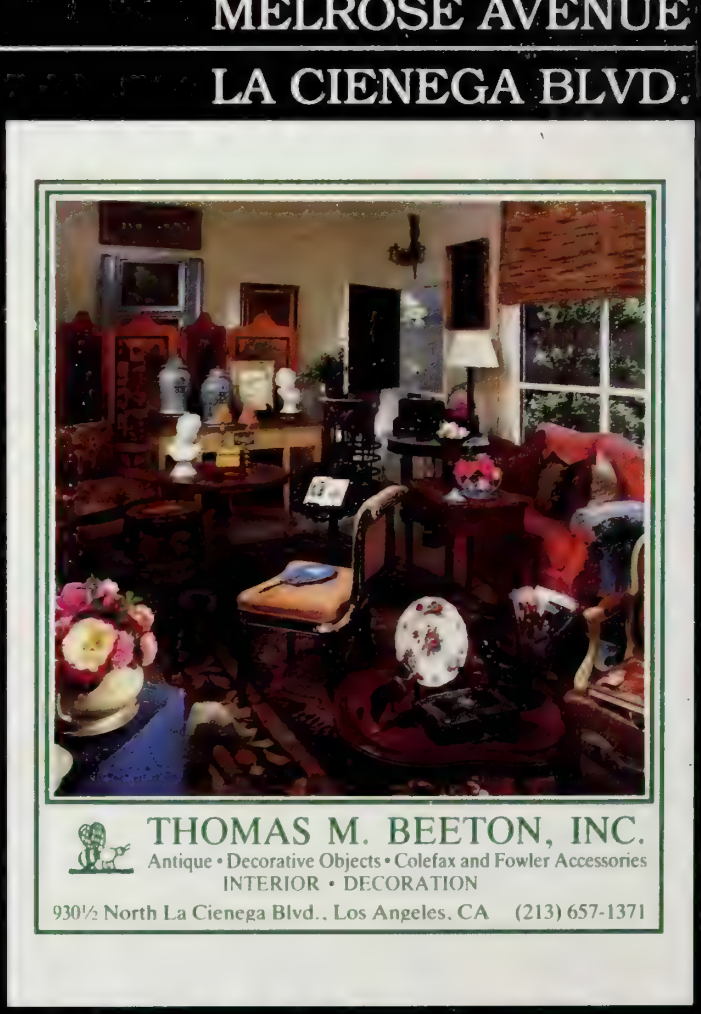


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Decorating with Antiques
Friday, October 27, 10:30 a.m. and
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The vignettes are represented of what each dealer carries. Your inquiries for further information are welcomed regarding these antiques or other unique pieces in their collections.

Additional reprints of this Guide may be requested through the shops featured and from the Concierge at approximately fifty of the more prestigious hotels on the West Coast.

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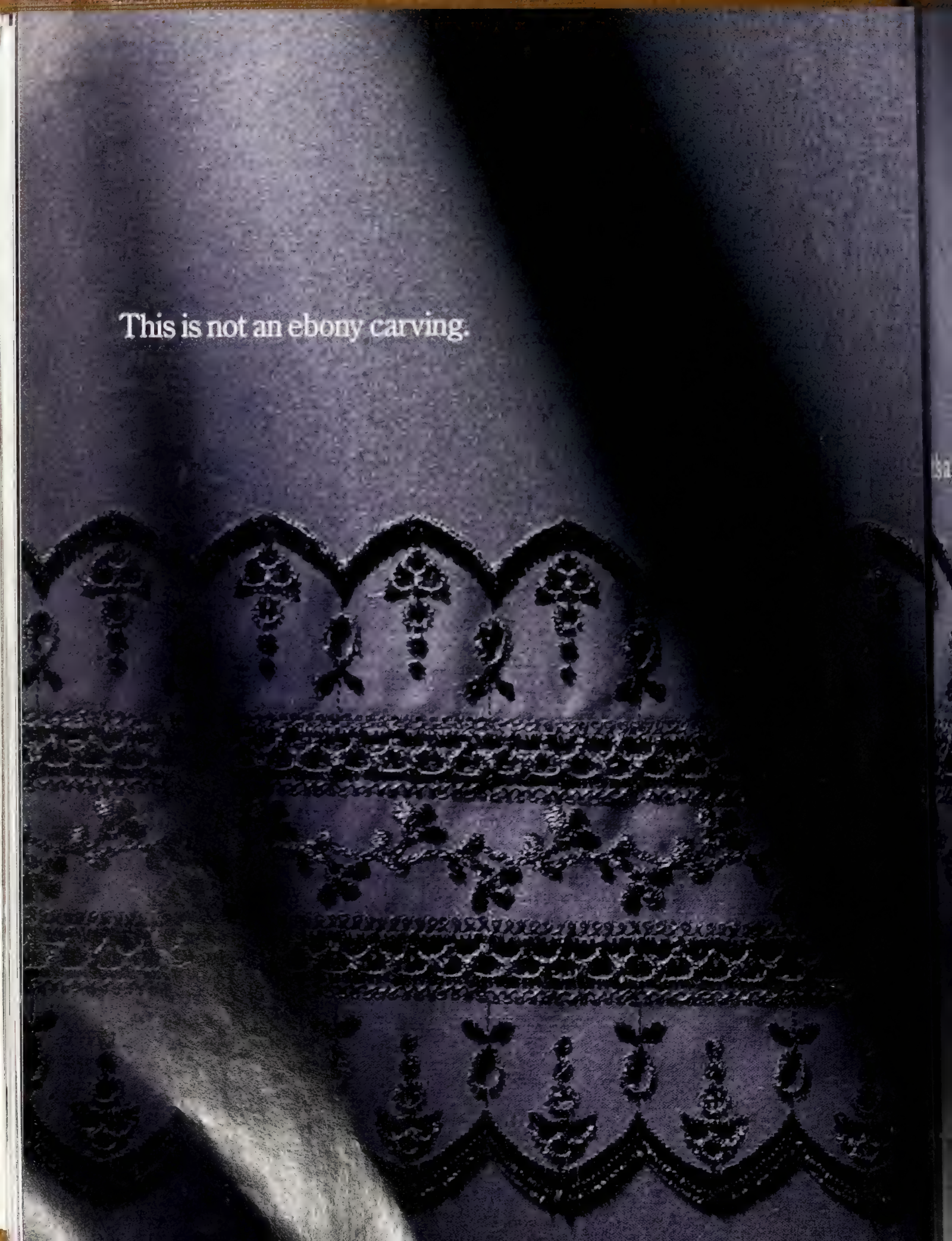


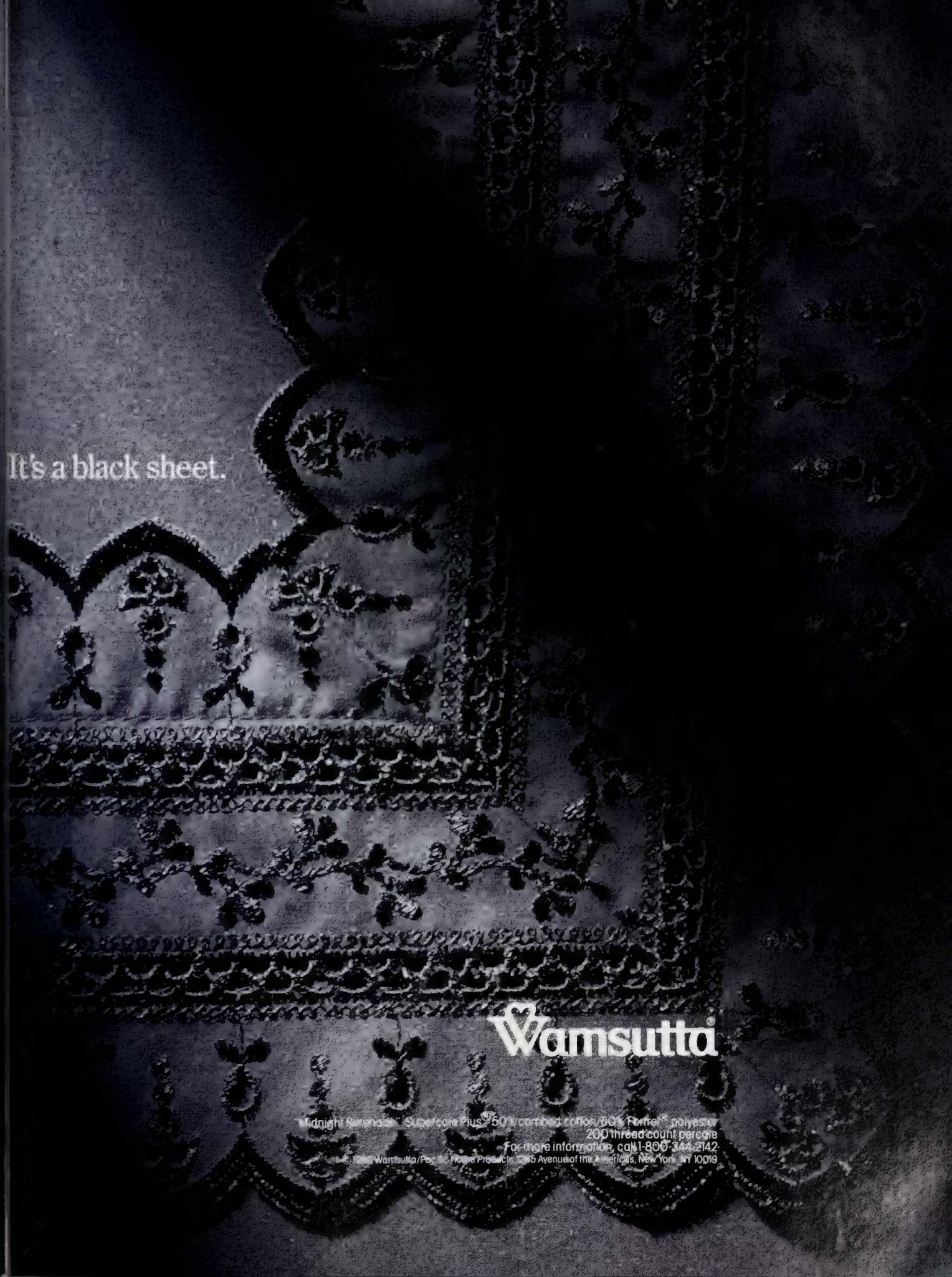
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ARTIST'S DIALOGUE: ZAO WOU-KI

Meditative Explorations in a French Manor House

By Countess du Saillant



PHOTOGRAPHY MARIANNE HAAS

FROM EASTER ONWARD, as the weather softens and pale green leaves suddenly unfold, the painter Zao Wou-Ki gives in to temptation: He leaves his studio in Paris each Thursday to spend the long weekend at Godigny, his country house near Fontainebleau.

Glimpsed from the highway, the manor at Godigny rises above broad fields of wheat and sunflowers in a landscape typical of the Beauce region of north-central France. Visitors enter through a wrought-iron gate like a convent grille, and when it shuts behind them, they find themselves in a spacious garden of the artist's design, a leafy enclave far from the outside world.

In all likelihood, Zao Wou-Ki needs this distance, this protection from the presence of others, so that he can work undisturbed on his large, meditative canvases. Their whirlwinds of light and color suggest infinite space and broad skies; their tonalities are reminiscent of Turner.

Wou-Ki is the painter's given name, which in the Chinese manner follows his family name, Zao. He says, "I



Painter Zao Wou-Ki, born in Beijing, came to France in 1948 to study European art and found a spiritual homeland. He works in Paris and (top) at Godigny, his château on the Loing. ABOVE: A walled garden, planted with bamboo, maple and birch, surrounds the 13th-century manor. Bronze sculpture by May Zao.

continued on page 120



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Meditative Explorations in a French Manor House

continued from page 116

was born in Beijing into a very old family that goes back to the Song Dynasty—that is, to around 960 A.D. Our oldest ancestor was a brother of the emperor's." Once a year, he recalls, his family observed tradition by gathering at a temple for a commemorative ritual that included putting their art treasures on display. "One of the most noteworthy—and, to me, influential—of these was a rare painting by the great eleventh-century master Mi Fu."

Zao was the eldest of seven children. It didn't take his father, a banker, long to realize that this son had special gifts. The elder Zao introduced him to the arts early in life and made no objection when, despite high grades, his son decided to abandon academic studies in order to enroll in the Institute of Fine Arts at Hangchow. Hangchow is a superb city famous for its vistas of gardens and mountains; the art school—one of the foremost in China—was housed in magnificent old pavilions.



In these idyllic surroundings, Zao studied traditional Chinese painting and calligraphy for six years. But he was eager to find out more about Western painting, which he'd discovered in the museum postcards his uncles brought back from their trips to Europe. When he decided to see Europe for himself, his father set aside a generous sum to underwrite his studies there.

It was in 1948 that he left China for Paris—permanently, as it turned out. "Never," he says, "had I taken so sudden a liking to a city. My fellow students immediately became my friends." Then he discovered his charming studio on the rue du Moulin Vert on the Montrouge side of Montparnasse, where Georges Braque, Fernand Léger and Constantin Brancusi all lived. His nearest neighbor

BELOW: Machicolated walls at Godigny are a far cry from the traditional residences of the painter's native China. BELOW LEFT: Godigny's interiors were opened up with the help of I. M. Pei, a friend of 30 years' standing. On the walls: works by Henri Michaux and Max Ernst. BOTTOM: One of Zao's own paintings hangs next to a linenfold door. His work, he has said, embodies the "contradictory imperatives" of craft and spontaneity.



was Alberto Giacometti. Most of the paintings that now hang in Zao's houses date from that rich period, forming a panoply of discoveries and memories.

The Chinese revolution of 1946–9 cut him off from his family, but he already felt a part of France. In 1964, cultural affairs minister André Malraux confirmed his relationship with his adopted country by awarding him French citizenship. Not so surprising, then, that he should eventually settle into Godigny, a little fortified manor so typical of French medieval architecture. It was another case of love at first sight when he and his wife, Françoise Marquet, a curator at the Museum of Modern Art of the



continued on page 126

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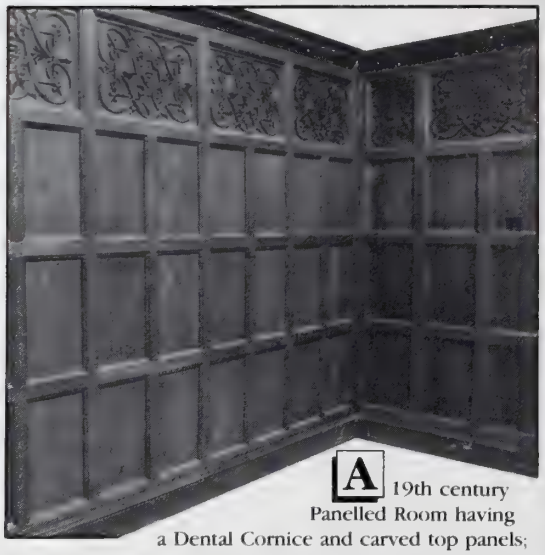
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Zao Wou-ki
continued from page 120

City of Paris, came across Godigny ten years ago.

Godigny's rectangular main building is pierced by ancient machicolations below a dark-tiled roof from which lofty brick chimneys rise. A round corner tower, the oldest part of the house, encloses a spiral stair dating back to the days of the original owners—Guillaume and Agnès de Godigny, who are buried in the church in the nearby village of Evry.

When the Zaos remodeled the dark interior of the thick-walled house, they called on their old friend I. M. Pei for advice. He suggested breaking into a wall to open up two long rows of arched windows; the light they let in was transforming. The stone walls were simply grouted with sand-colored roughcast, providing a sober backdrop for paintings and objects.

On a table, an unattributed seventeenth-century drawing may stand next to a boldly glazed ceramic jug by Picasso that holds Chinese ink brushes; elsewhere, a Giacometti drawing partners a simple white Sèvres vase. A few of Zao's own paintings, from different periods, hang on the walls, along with works by friends—Marie-Hélène Vieira da Silva, Hans Hartung, Pierre Soulages—and admired masters such as Cézanne, Ernst and Miró.

Everywhere, greenery introduces a little of nature's luxurious indiscipline into the painter's studied arrangements. (His favorite houseplant, a sturdy philodendron, is over eleven feet tall.) Zao chooses and tends his plants with the same affection he bestows on his cats, who have free run of the place.

Everything in his house—the thickness of the walls, the worn stone staircase in the round tower, the huge fireplaces that are constantly blazing—speaks of the past and of a life lived vigorously in the present. Visitors leave Godigny with regret, but also with respectful admiration for their host, a man who has turned his surroundings into a virtual paradigm of his own art.□



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ART OF THE WESTERN WORLD

Dear ARCHITECTURAL DIGEST Reader:

This fall, a new television series and college-level television course called ART OF THE WESTERN WORLD will mark the medium's first attempt to tell the remarkable story of our 2000-year artistic heritage and the people, places and times that created it. The landmark nine-part series premieres Monday, October 2 at 9 p.m. (ET) on most PBS stations. (You should check your TV listings for exact date and time in your area.)

ART OF THE WESTERN WORLD travels from the glories of ancient Greece to the cutting-edge movements of today, with each one-hour film exploring two related periods in art. Four years in the making, the series was filmed at over 140 locations in 10 countries, from the Parthenon to the great cathedrals of France to Monet's garden at Giverny. Guiding you on your journey is noted historian and journalist Michael Wood and some of the world's leading art historians, who explore the masterworks of each period as well as some surprising, lesser-known pieces.

The series' filmmakers were granted wide access to many places, some of which were filmed for the first time. You'll see at eye-level the famous Romanesque sculpture at Autun Cathedral; you'll scramble onto the parapets of Chartres to view the flying buttresses from new angles; you'll visit Cézanne's studio at Arles in France, exactly as he left it; and you'll gaze on the face of Bernini's *The Ecstasy of St. Theresa*—only the sculptor himself has come closer.

In the pages ahead are brief highlights of what you'll discover in each of the series' nine episodes. They provide just a taste of the unusual depth and breadth of the programs. We hope that this Viewer's Guide will enhance your enjoyment of ART OF THE WESTERN WORLD.

The television series is also the core of a college-level course that is being offered for credit by many colleges and universities across the country. All aspects of the course, including the development and selection of print materials, were coordinated by a panel of art historians interested in the use of television as a teaching medium.

All of us at WNET/New York are very proud to have produced ART OF THE WESTERN WORLD and we're grateful to the supporters of public television who made it a reality. And we're glad that millions of Americans will be introduced, through television, to the highest artistic achievements of our civilization. We hope that you'll be watching, too.

Sincerely,

Bill Baker

Dr. William F. Baker
President, WNET/New York

The Metropolitan Museum of Art, Rogers Fund, 1914 (14.130.12)

the series and television course is provided by the Annenberg/CPB Project. Corporate funding is provided by Movado Watch Corporation. Additional funding is provided by public television stations, the Corporation for Public Broadcasting, Rosalind P. Walter, The Sheldon H. Solow Foundation, The Cowles Charitable Trust, The Lemberg Foundation, and The Charles Evans Hughes Memorial Foundation. A series companion book has been published by Summit Books.

ART OF THE WESTERN WORLD



Head of Constantine: c. A.D. 325. *Program 1.*

The Annenberg/CPB Project is proud of its participation in this new and unprecedented series examining the heritage, people, places and times that created the western world's greatest artistic achievements.

Premiering October 2nd on PBS, these nine hour-long broadcasts comprise a spectacular guided tour hosted by leading art experts. They are produced by WNET/New York and Britain's TV South. Check your local listings.

Major funding for this series as well as the related college television course is provided by the Annenberg/CPB Project.

The Movado Watch Corporation, makers of the Movado Museum Watch, is proud to be the corporate funder of this remarkable series.



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Program One
THE CLASSICAL IDEAL
Monday, October 2 at 9 p.m. (ET) on PBS*

"If there is a beginning, a source to which Western art and thought constantly refers, it is in ancient Greece and Rome," says host Michael Wood in the premiere program of ART OF THE WESTERN WORLD. The classical style, embodying harmony, order, and freedom, pervades the contemporary Western world, from the coins in our pockets to our temples of liberty and justice.

To get to the roots of Greek artistry, the program looks at the *kouros*, the archetypal male figure, and the *kore*, its female counterpart, as well as the unparalleled architecture of the Parthenon. Joining Michael Wood are guest experts Andrew Stewart of the University of California at Berkeley and John Boardman of the British Museum, who help trace the evolution of the Greek sculptural ideal, which celebrated youth, heroism, and power.

The program's second half turns to the Romans, the first heirs of the visual language of the Greeks. Richard Brilliant of Columbia University offers an examination of the Roman empire's architectural and structural innovations, such as the arch and the use of concrete, and the empire's crowning achievement—the Pantheon—the only major Roman building that survives intact.

ARTFACT: The Pantheon was the world's largest dome for more than 18 centuries—5000 tons of carefully molded concrete stretching across nearly 150 feet of open space.

Poseidon, Scala/Art Resource, N.Y.





Palladio, Villa Barbaro, Maser, Italy
Photo by Geoff Dunlop

Program Two
A WHITE GARMENT OF CHURCHES
Monday, October 9 at 9 p.m. (ET) on PBS*

This program traces the remarkable development of sacred architecture in the 11th and 12th centuries, from the Romanesque to the High Gothic. "It was as if the whole earth had cast off her old age and was clothing herself everywhere in a white garment of churches," wrote one contemporary.

Series host Michael Wood journeys to Romanesque basilicas—France's pilgrim and monastic churches, such as Vezelay and Paray-le-Monial—and to England's monumental Durham Cathedral to capture Western art's first distinctive style since the classical era. Architectural historian Paul Crossley of the University of Manchester explains how monasticism and the "traffic problems" of medieval pilgrimages influenced the design of Romanesque churches, which borrowed—and transformed—the classical Roman form.

Art historian William Clark of Queens College of the City University of New York visits the cathedral at St. Denis to illustrate the birth of the Gothic style, which generated intense competition among church-builders to create the highest spires and vaultings. And at Chartres, where the elements of Gothic achieve their greatest harmony, William

*Check your local TV listings.


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Clark is joined by medievalist Anne Prache of the University of Paris, Sorbonne, who interprets the imagery of the cathedral's spectacular stained-glass windows.

ARTFACT: During the heyday of Gothic, hundreds of cathedrals and thousands of churches were built all across Europe. In that time, it has been estimated that more stone was quarried in France alone than in the entire history of ancient Egypt.



Restoration of da Vinci's *The Last Supper*
Photo by Geoff Dunlop

Program Three
THE EARLY RENAISSANCE
Monday, October 16 at 9 p.m.
(ET) on PBS*

In early 15th-century Florence, the innovations of artists and architects, the rediscovery of classical achievements, and the patronage of the wealthy came together in a series of artistic and intellectual breakthroughs that is known as the Renaissance—the rebirth of learning and culture. At the same time, the countries of Northern Europe found new expression in the "realism" of their paint and in printmaking.

To uncover the beginnings of the Renaissance, host Michael Wood travels first to Siena, and then to Florence, where expert John White of the University of London spotlights Florentine painting and sculpture, focusing on the works of Giotto, Botticelli, Donatello, and Ghiberti. He also reveals the remarkable innovations developed by Brunelleschi to build the monumental dome of Florence's cathedral, the greatest engineering challenge since antiquity.

Moving north, Colin Eisler of the Institute of Fine Arts at New York University explores the luminous work of Flemish painter Jan van Eyck, the engravings of German artist Albrecht Dürer, and Grünewald's Isenheim Altarpiece, which dramatically conveys the spiritual crisis of Northern Europe on the eve of the Protestant Reformation.

ARTFACT: The most famous of all Florentine competitions was held in 1401 to decide the commission for new bronze doors for the Baptistry. The winner was Lorenzo Ghiberti, whose classical figures of Abraham and Isaac were deemed a triumph of the goldsmith's craft.

Program Four
THE HIGH RENAISSANCE
Monday, October 23 at 9 p.m.
(ET) on PBS*

Toward the end of the 15th century, and in the 16th, Rome and Venice joined Florence as vibrant centers of artistic activity, and the status of the artist was elevated to an unprecedented level. "In men like Raphael, Leonardo, and Michelangelo, this is the moment when the idea of the artist became synonymous with genius," notes host Michael Wood at the opening of this program.

In the program's first half, guest expert Kathleen Weil-Garris Brandt focuses on the works of three geniuses: Leonardo da Vinci's *The Last*

***The Canterbury Psalter*, Master and Fellows of Trinity College Cambridge**



*Check your local TV listings.



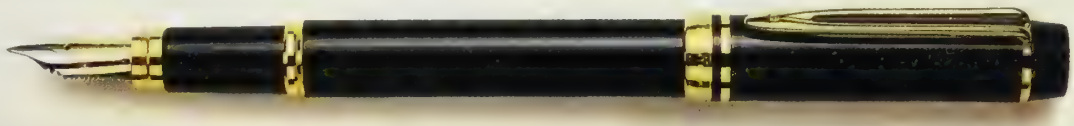
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Supper and its current restoration; Michelangelo's magnificent painting of the Sistine Chapel ceiling, and his colossal sculpture, *David;* and Raphael's Vatican frescoes, including *The School of Athens.* Featured is a description of Michelangelo's distinctive technique of sculpting in marble.

Michael Wood then travels to Venice, where guest expert David Rosand of Columbia University contrasts Titian's sensuous nudes with Tintoretto's monumental *Last Supper.* A visit to the remarkable country villa of the Barbaro family captures the classical-influenced architecture of Palladio, and a look at Veronese's own version of the Last Supper—which came under attack by the Inquisition and was retitled *Feast in the House of Levi* as a result—reveals the theatricality and drama of 16th-century Venice.

ARTFACT: Several attempts were made to carve the giant block, quarried in the 1460s, that eventually became Michelangelo's masterpiece David, *but none was successful until the 27-year-old artist created the first freestanding male nude carved in marble since antiquity.*

Program Five

REALMS OF LIGHT: THE BAROQUE

Monday, October 30 at 9 p.m. (ET) on PBS*

The Catholic Counter-Reformation revitalized art and architecture in the early 17th century, giving birth to a new, exuberant style—the Baroque. This week's program travels to Italy, Austria, Spain, and the Netherlands to explore the dynamic Baroque vocabulary of illusion and reality, light and dark, time and space.

Host Michael Wood first outlines the tension and naturalism of the Baroque style in the frescoes of Cortona and the paintings of Caravaggio, one of the first artistic "bohemians." Guest Irving Lavin of Princeton University talks about the impact of Bernini's sculpture on the city of Rome in a segment that includes dramatic close-up footage of *The Ecstasy of St. Theresa.* In Vienna, the Baroque's eclecticism and symbolism are revealed in Charles Church and in the gardens of Belvedere Palace.

Michael Wood then sets the scene for the vast court and religious canvases of Peter Paul Rubens, the superstar of the art world of his day, and for Velázquez's psychologically penetrating works. Guest expert Simon Schama of Harvard uncovers the "conjuring trick" of Velázquez's *Las Meninas* and the drama of Rembrandt van Rijn's *Night Watch.*



Monet's lily pond at Giverny, France
Photo by Steven Morley

ARTFACT: In the 17th century, the prospering Netherlands experienced an explosion in the production and consumption of art, creating the first mass art market in history. For the first time, ordinary people bought paintings, etchings, and drawings—which artists produced in large quantity for the market.



Manet, *Monet in his Floating Studio*
Artothek/West Germany

Program Six

AN AGE OF REASON, AN AGE OF PASSION

Monday, November 6 at 9 p.m. (ET) on PBS*

Although generally termed Neo-Classicism, the art and architecture of the 18th century did not simply imitate classical models, but expressed a vision of an ordered universe governed by the Greek ideals of perfection and harmony. As the optimism of the Enlightenment was shattered by the French Revolution and the Napoleonic Wars, the Romantic painters used an astonishingly wide range of styles to express their pas-

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sionate emotions and ideologies.

Robin Middleton of Columbia University leads a walking tour of the brilliantly planned spaces of Syon House, one of the great courtly houses of England, and through the magnificent Palais Royal in France, where rational order meets classical beauty. Also examined is painter Jacques-Louis David, who used classical images as models for political action to inspire and advance the cause of the French Revolution.

The program then turns to Romanticism, with dramatic and politically explosive paintings by Gericault (*Raft of the Medusa*), Delacroix (*Liberty Leading the People*), and Goya (*The Third of May, 1808*). Pierre Rosenberg, Chief Curator of Painting at the Louvre Museum, helps convey the power of these Romantics, who sought to reflect the uncertainty of their world in their art.

ARTFACT: The rigorously formal garden at Versailles, with its strict geometry of terraces and staircases, reflected the despotism of its owner, Louis XIV. But during the Sun King's long reign, the garden gave way to the informality of trees and fields, reflecting a developing romantic attitude toward nature.



Holkham Hall, Norfolk, England
Photo by Geoff Dunlop

Courbet, whose rebellious realist paintings paved the way for the Impressionists. John House of the University of London visits Ornans, Courbet's birthplace, and discusses his works, including *A History of a Burial at Ornans* and his allegorical *The Painter's Studio*, as well as Manet's controversial and decidedly modern canvases, such as *Déjeuner sur l'Herbe*. Works by Renoir, Degas, Pissarro, and Monet are featured, and the program then travels to Monet's studio and famous gardens at Giverny to see how the aging master carefully organized his garden as the perfect subject for his huge lily pond canvases.



Picasso, *Guernica*, © 1989, A.R.S., N.Y./Spadem

Program Seven

A FRESH VIEW: IMPRESSIONISM AND POST-IMPRESSIONISM

Monday, November 13 at 9 p.m. (ET) on PBS*

Manet, Renoir, Degas, Monet. They are considered masters of painting, and their canvases are among the most familiar images in Western culture. But the Impressionists were radicals: when their paintings were first exhibited in the mid-19th century, they were rejected as disturbing, incomprehensible, even immoral. The program begins with a look at Courbet, whose rebellious realist paintings paved the way for the Impressionists. John House of the University of London visits Ornans, Courbet's birthplace, and discusses his works, including *A History of a Burial at Ornans* and his allegorical *The Painter's Studio*, as well as Manet's controversial and decidedly modern canvases, such as *Déjeuner sur l'Herbe*. Works by Renoir, Degas, Pissarro, and Monet are featured, and the program then travels to Monet's studio and famous gardens at Giverny to see how the aging master carefully organized his garden as the perfect subject for his huge lily pond canvases.

Next, Griselda Pollock of the University of Leeds investigates the influence of Seurat's monumental painting *Sunday Afternoon on the Island of the Grande Jatte* on the innovative works of the major Post-Impressionists. From Van Gogh's energetic brushwork to Gauguin's imaginative colors to Cézanne's inventiveness, the work of these very different avant-garde artists laid the foundations for the major styles and movements of 20th-century art.

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ART OF THE WESTERN WORLD

ARTFACT: The first Impressionist exhibition was held in 1874, signaling a new experimentation with brushwork, the effects of light, and everyday subject matter.

Program Eight
INTO THE 20TH CENTURY
Monday, November 20 at 9 p.m. (ET) on PBS*

The early years of the 20th century saw a creative explosion in Europe so remarkable it has been compared to the era's great advances in science and technology. Paris, long the center of modernism, now had its rival in Brussels, Barcelona, and Vienna. And the increasing tensions of modern life—and the destruction of World War I—generated a new disillusionment that found expression in increasingly abstract art.

Host Michael Wood visits Vienna to examine the Secessionist movement and the painters Klimt, Schiele, and Kokoschka, whose bold, frank works confronted the conservative values of Viennese society. Paris' daring Fauves, led by Matisse, are discussed by expert Christopher Green of the University of London, who also probes in depth the revolution initiated by Picasso's *Les Demoiselles d'Avignon*, the painting that set the stage for Cubism.

The program next turns to the emergence of abstract works: the nihilism of Dada, the Italian Futurists, the modern architecture of Frank Lloyd Wright and Le Corbusier (whose luminous *Villa Savoye* is visited by Margit Rowell of the Miró Foundation), and the Art Deco style of New York's Rockefeller Center.

Rauschenberg, ***Buffalo II***, Robert B. Mayer Memorial Loan Collection



Also explored is the Surrealist revolution, led by painters Salvador Dali, Rene Magritte, and Joan Miró, which marked an attempt to probe the mysteries of the unconscious mind.

ARTFACT: Pablo Picasso and Georges Braque were the developers of Cubism, a style of painting that approaches its subject from multiple perspectives, breaking it down into a geometric structure of planes.

Program Nine
IN OUR OWN TIME
Monday, November 27 at 9 p.m. (ET) on PBS*

Art since World War II is the subject of the final program of ART OF THE WESTERN WORLD. In the shadow of the war, of the Holocaust, of the first atomic bomb, many artists now sought to make sense of—and eventually, criticize—the uncertainty and banality of the modern world, while others turned to abstract forms of expression. Today, although many people feel that art is in a state of crisis, with little pattern or direction, the Western tradition continues, alive and changeable.

Clement Greenberg, a critic and promoter of Abstract Expressionism, joins host Michael Wood for a look at Jackson Pollock and his innovative drip technique; and Rosalind Krauss of the City University of New York finds the modern-day experience expressed in the groundbreaking works of American artists Jasper Johns, Robert Rauschenberg, and Andy Warhol. Germano Celant of the Guggenheim Museum covers the European front with the intensely expressive works of Joseph Beuys and Yves Klein.

Finally, the program visits New York's Soho for a look at the latest movements in the rapidly changing world of today's art, from the postmodern architecture of Hans Hollein to the feminist statements of artists Jenny Holzer and Cindy Sherman.

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Michael Wood closes the series with a journey to the Arizona desert, where James Turrell is reshaping a huge volcanic cone into a work of environmental art. Perched on the crater's edge, he projects the living tradition of Western art into the future.

ARTFACT: For his environmental piece Running Fence, *Belgian artist Christo stretched six miles of parachute material, mounted on poles, across Sonoma, California, to the sea—a work of art that required the cooperation of the area's entire ranching community.*

MICHAEL WOOD
Host

Educated at Oriel College, Oxford, where he was Gerald Steel Memorial Scholar in modern history, Michael Wood has become a well-known television journalist for his films on history, culture, and travel. He wrote and presented the public television series *In Search of the Dark Ages* and *In Search of the Trojan War*, as well as episodes of *Great Railway Journeys* and *Great River Journeys*. Mr. Wood was editor of the English language edition of *The World Atlas of Archaeology* and has contributed to several journals. A world traveler, he has ascended the Congo River and traversed India. His film *Darshan: An Indian Journey* will appear as part of WNET/New York's new series *Travels*, which also premieres this fall.

PERRY MILLER ADATO
Executive Producer

Perry Miller Adato is one of American television's most acclaimed producers of programming on the arts. Among the numerous programs she has produced and directed are *Georgia O'Keeffe*, *Picasso: A Painter's Diary*, *Mary Cassatt: Impressionist from Pennsylvania*, *An Eames Celebration*, and *Frankenthaler: Toward a New Climate*. She was also executive producer of the series *The Originals: Women in Art*. Outside the realm of the visual arts, she has made film portraits of Gertrude Stein, Carl Sandburg, Dylan Thomas, and most recently, the highly acclaimed *Eugene O'Neill: A Glory of Ghosts*. The recipient of four Director's Guild of America Awards, Ms. Adato was also honored with an Emmy Award for her film on Dylan Thomas, *The World I Breathe*.

THE ANNENBERG/CPB PROJECT

The Annenberg/CPB Project, major funder of ART OF THE WESTERN WORLD, was created in 1981 with a gift of $150 million—$10 million each year for 15 years—from the Annenberg School of Communications to the Corporation for Public Broadcasting (CPB) with the goal of using communication technologies to expand opportunities for individuals to acquire a quality college education.

The Project funds academically rigorous college-level video and audio courses that create more flexible ways to obtain college degrees, as well as demonstration projects that experiment with applications of the newer interactive technologies. To date, more than 1600 colleges have used Annenberg/CPB Project materials as complete courses or as resources in the classroom.

The Annenberg/CPB Project is proud to be associated with ART OF THE WESTERN WORLD, the newest addition to its collection of courses. For more information about purchase of videocassettes, accompanying print material, and names of colleges and universities offering credit for ART OF THE WESTERN WORLD, call 1-800-LEARNER or write to: The Annenberg/CPB Project, P.O. Box 1922, Santa Barbara CA 93116-1922.

Host Michael Wood at the Temple of Sounion, Gree
Photo by Bayley Silleck



MOVADO AND THE ARTS

The essence of a series like ART OF THE WESTERN WORLD—gaining insight into a culture through its art—is particularly significant for a Swiss company like Movado. Well before Movado was founded over a century ago, the Swiss came to regard their clocks and watches as works of art. This heritage is at the core of the Movado philosophy.

The dial design of the Movado Museum Watch has been part of the permanent collections of the Museum of Modern Art and the Brooklyn Museum for more than a quarter of a century. Movado has issued a limited edition of 250 of a watch designed by American pop artist Andy Warhol. A second watch in this Artist's Series is by the Israeli artist Agam.

It is only fitting, then, that Movado should lend corporate support to the arts. Five years ago, the company became a principal benefactor of the American Ballet Theatre. In 1989, Movado's commitment to PBS, WNET, and ART OF THE WESTERN WORLD seemed the natural next step for a company whose work is strongly linked to the Western tradition of the visual arts.

Text by Joe Tropiano.



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Carpets of Distinction

The revival of classical themes in architecture and the decorative arts during the past decade has brought with it a renewed interest in ornament in interior design. Pattern, texture and color have reclaimed a significant place in the design vocabulary. Just as Renaissance artists peered over their shoulders to gain glimpses of Antiquity, post-Modern taste has returned to an eclectic style with echoes of historic narrative and archaic icons.

Looking to the past need not mean duplicating it. Contemporary architects and designers find it to be a fertile source of images for interpretation. This process has enriched the range of home furnishings design and has penetrated the venerable and ancient art of rug making.

The art of handmade carpets is nearly three thousand years old. In an industry so steeped in custom and ageless design traditions, any changes in the old way of doing things must overcome generations of inertia. Production is labor intensive, requiring up to six months to complete a finely woven roomsized carpet. The results of this painstaking craft are legendary—durability, aesthetic appeal and long term value. To many, Oriental carpets are a symbol of refined taste.

The protracted process of weaving is, however, often at odds with a modern, consumer-oriented market which thrives on diversity, choice and immediate availability. While traditional patterns and colors continue to dominate the industry, a number of imaginative leaders have introduced contemporary designs as well as innovative stylizations of traditional patterns.

Continued on D2



The Ukraine was once known for its luxurious, handmade pile carpets which expressed influences of traditional Persian and Indian design, in addition to indigenous floral themes. This is an exceptional antique, 8.10 x 11.7, and was woven in the eighteenth century. Courtesy of The Ghiordian Knot, New York.

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Continued from D1

Inspired by the Islamic architecture and indigenous crafts of North Africa, Jerry Sorkin of J.M. Sorkin has produced a line of distinctive rugs in Tunisia. Their colorful, geometric patterns are just now being introduced after over two years of planning and training of local weavers

Throughout history patterns have migrated with commerce and, for this reason alone, design itself is only one aspect of determining where an object was originally produced. Chinese porcelain was traded along the Silk Route and inspired Turkish and Persian pottery makers at Iznik and Kerman with their popular designs. Reva B. Sybolt has selected some striking geometric patterns from Native American weavings of the Southwest and is interpreting them in handsome, handmade pile rugs made in Nepal

An accomplished painter, Teddy Sumner also produces a line of carpets in Nepal for Michaelian and Kohlberg, using many of his own copyrighted designs which succeed in a certain flair for eccentricity, exaggeration of scale and excellent drawing. Carpets from this Himalayan region are distinguished by natural dyes and dense, textured wools.

Another designer who uses the handtufted wool carpet as her palette for coloristic expression is Barbara Zinkel. Her abstract custom designs are well balanced by careful attention to proportion and a keen sense of color ensures harmony when she works with a kaleidoscopic range of dyes.

A prominent leader in contemporary and custom rugs, Edward Fields, Inc. is less known for their extensive capability in traditional design. Jon Fields and his experienced team created a large tufted carpet, 35 feet x 90 feet, using a French Savonnerie design for the Benjamin Franklin State Dining Room at the Department of State in Washington, DC. It was developed from sketches by architect Jack Blatteau and contains over fifty colors.

Trade influenced rug production on the island port of Madeira. This resort was home to a thriving needlework industry established in the 1700's by the Englishwoman Elizabeth Phelps. Its famed wines notwithstanding, Madeira is now known for high quality needlepoint rugs. In the eighteenth century, a German linen merchant, Max Kiekeben, started production to take advantage of skilled embroiderers and to make European-styled rugs for the aristocracy.

Sonia Chapell is a major source for these, as well as fine Casa Caiada needlepoint rugs from Brazil. Each carefully crafted piece, with striking, copyrighted floral designs, is very limited in production. They are not inexpensive. Only one hundred rugs were made in Madeira last year and three hundred of the Casa Caiada rugs were produced.

The European floral style is almost a signature for the softer, more romantic look which is now so popular. From his newly expanded showroom in Dallas, elegantly detailed with marble and polished hardwoods. John Feizy of Feizy Import-Export offers a new collection of European design needlepoint rugs to complement a line of dramatically scaled, handmade pile

Continued on D6



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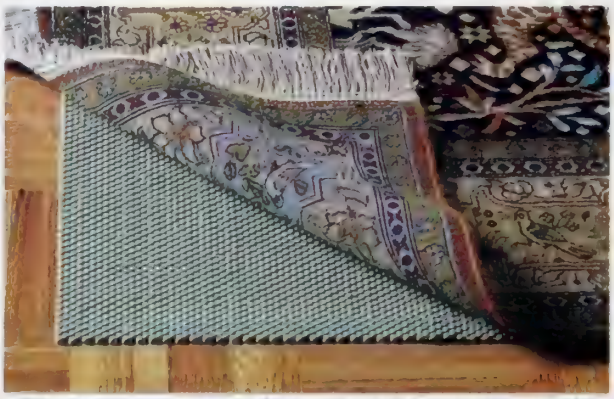
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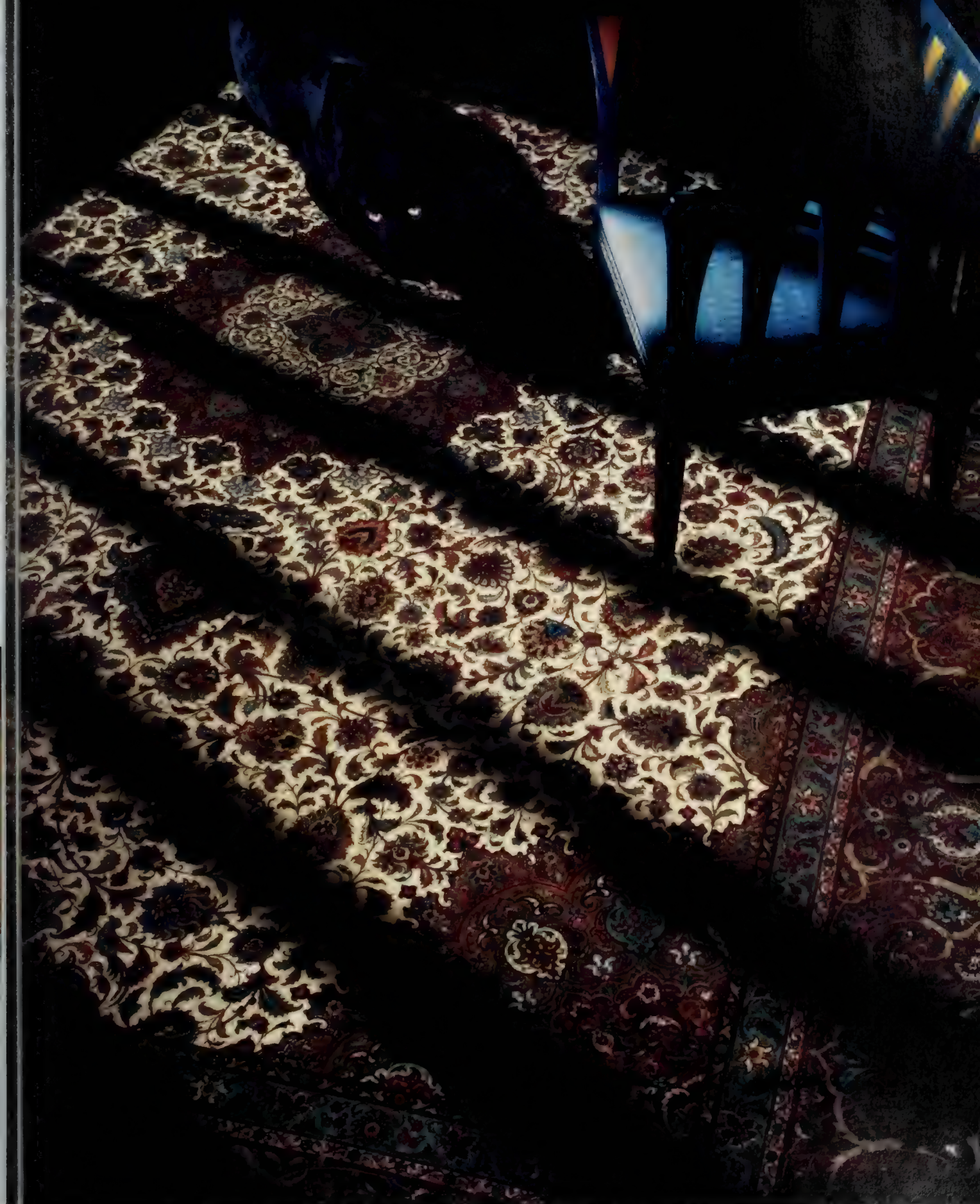
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Continued from D2

carpets. These introductions are a distinct departure for Mr. Feizy. The crisp drawing and classic motifs should be well received.

The return of traditional themes is not limited to handmade and tufted rugs. Grand Elegance is a new and prestigious line of smartly styled broadloom featuring floral and pindot designs now being introduced by Milliken Carpets. These patterns, plus their Create A Colour program anchors Milliken's position in the custom carpeting business with luxurious product specifically suited to the needs of fashion conscious buyers.

One of the leading producers of decorative area rugs, Couristan, has recently developed a power loomed, all wool Wilton made in Belgium. Their Topaz line includes traditional Persian style such as Saruk and Bijar and also contains a French-inspired floral tapestry design. Each rug carries a twenty-five year warranty.

What one puts under the carpet can be as important as the carpet itself when it comes to resilience and durability. The technology of underlay has advanced considerably through the use of new materials. Bud Wyman of Rug Hold has introduced a new product developed in Europe which gives the carpeting a low profile and tailored appearance while protecting it against mildew and facilitating cleaning.

Traditional Persian carpets have always been immensely popular with designers and consumers who want a traditional Oriental rug in their home or office. Recently, however, the supply of authentic Persian carpets from Iran has been abruptly halted due to an embargo imposed by the United States against imports from this major rug producing country. Other countries such as Romania, India, Pakistan and China, have satisfied much of this demand by rendering traditional designs in their current production. Some dealers have been fortunate to have sizable inventories of old, authentic Persian carpets. Kazemi Oriental Rug Gallery specializes in these valued pieces and stocks a wide range of sizes and types, such as Tabriz, Kashan, Kerman, Isfahan Meshed and Nain. Most of these are not officially antique, being around forty years old. They represent, however, some of the finest weaving traditions of this legendary region.

With serious attention being given to the particular aesthetic qualities of antique carpets and textiles, supplies of top pieces have declined and prices have increased rather sharply during the past decade. Since many consider the rug to be an important visual anchor for any room, the decorative and Oriental carpet has gained in recognition from this new awareness. Increasingly, the rug is the first decision made when putting a room design together.

Tapestries and antique textiles which can be framed like paintings are effective in bringing unexpected color, pattern and texture to a wall. An antique Japanese Buddhist priest's robe, *kesa*, in shimmering silk can be stunning when displayed over a sofa. A seventeenth century European tapestry can create a woven garden that covers a major wall, providing focus, quietness, tactility and visual delight.

Continued on D8


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Continued from D6

Barbara Sedlin at The Ghiordian Knot is especially fond of European carpets and has expanded her stock of all types, including Aubusson, Savonnerie and Bessarabian pieces. She believes that the high prices for antique Oriental and European carpets are due to their being accepted by Americans as works of art for the floor. While great carpets are indeed rare and are purchased for the best of rooms at prices well into six figures, designers and consumers should know that they can buy a handsome Herez, Ushak or Aubusson in the $25,000 to $35,000 range. As with smaller, antique, village and tribal rugs which have become quite collectible and scarce in their own right, the price of large, roomsized carpets depends upon rarity, condition and their aesthetic standard.

The art of the floor is an ancient one. Since carved alabaster thresholds decorated the palaces of desert kingdoms and mosaics ornamented the rooms of Classical antiquity, the floor has been worthy of our best decorative imagination. This tradition continues with rugs and carpets being rediscovered in myriad forms as essential tools of good design.

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Chinese textiles have long been admired and treasured for their sumptuous silk, exquisite drawing and graphic style. This elegant table cover is woven in Imperial yellow silk with silver brocade. It dates to around 1800 and measures 44 ins. x 46 ins., a size which makes it ideally suitable for mounting on a prominent wall. Courtesy of Maqam, Philadelphia. Photo by John F. Waggaman, II.

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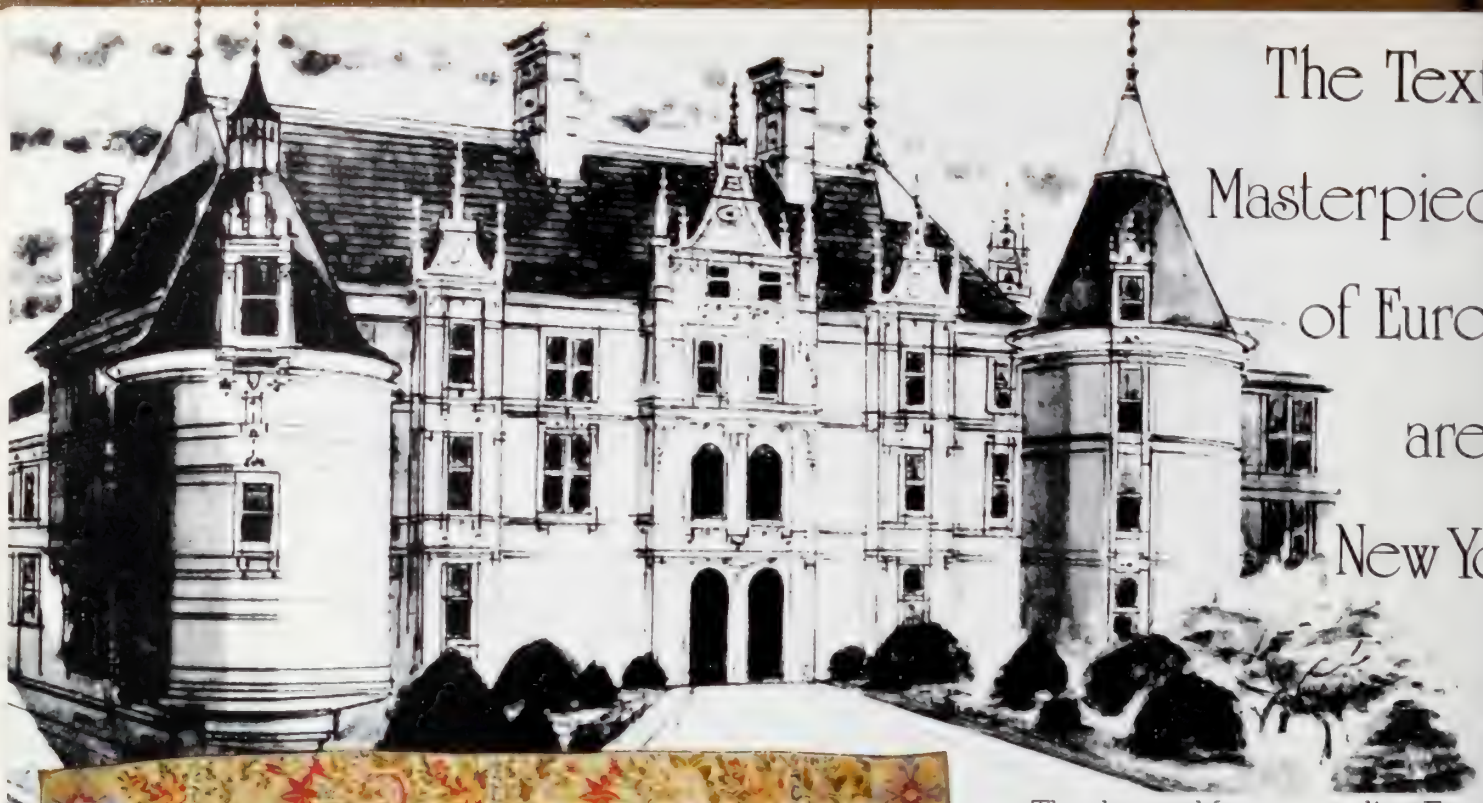
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#3208	Ukrainian Carpet, 18th C., 11.5ft. x 9ft.	Burnt apricot, Charcoal, Clar
#3050	Aubusson Carpet, early 20th C., embellished with Irises and Tulips. 16ft. x 12ft.	Canary, Green Mauve, Grey
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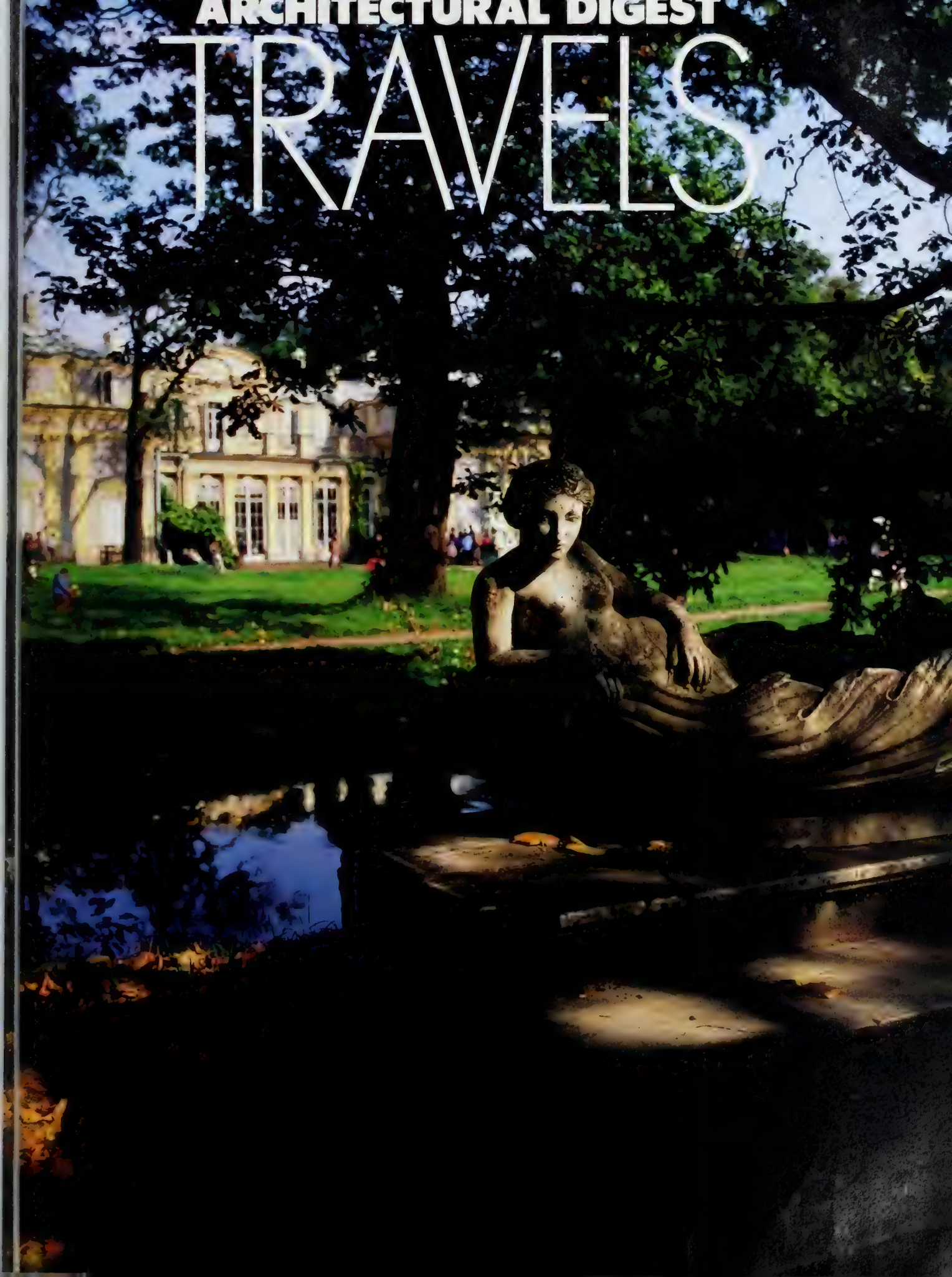
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HAWAII'S CONTEMPORARY MUSEUM

BY JAMES D. HOUSTON

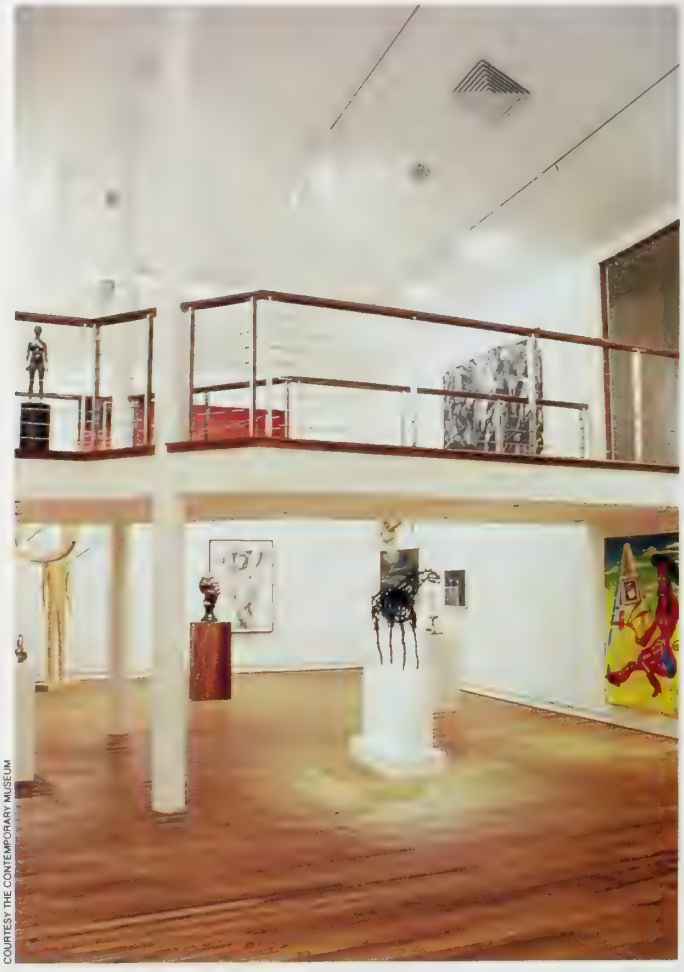


Behind Honolulu a spine of steep volcanic peaks rises into the tropic sky. From the city's sprawling sea-level neighborhoods several ridges slope inland toward these peaks and the dramatic rainclouds that gather there almost daily to keep the high country forested and green. Perched on one such ridge, named Makiki Heights, is a new museum devoted to contemporary art. It is odd to find it there—odd and surprising—yet it is absolutely right to come upon such provocative works in these luminous spaces, poised midway between a modern metropolis and a landscape that remains wild.

Simply called The Contemporary Museum, it opened in the fall of 1988, and it is remarkable both for the range of its collection and for the appeal of its historic setting. Emphasizing art of the past four decades, the collection includes pieces by Wayne



PAUL KODAMA



COURTESY THE CONTEMPORARY MUSEUM

TOP: *Perched high in the Makiki hills above Honolulu on the historic 1925 Cooke Spalding estate is The Contemporary Museum, which exhibits an illustrious collection of art spanning the past four decades. Represented in this unexpected setting are such artists as Wayne Thiebaud, Andy Warhol, Charles Arnoldi and Claes Oldenburg.*

ABOVE: *Bronze-and-copper gates by Robert Graham welcome visitors to the museum.* RIGHT: *The soaring new Laila and Thurston Twigg-Smith gallery addition, complete with footbridge, is a showcase for works by Ed Ruscha, Deborah Butterfield, Robert Arneson and John Buck, among others. The paintings and sculptures were gifts donated by collectors in honor of the museum's opening in the fall of 1988.*

continued on page 154

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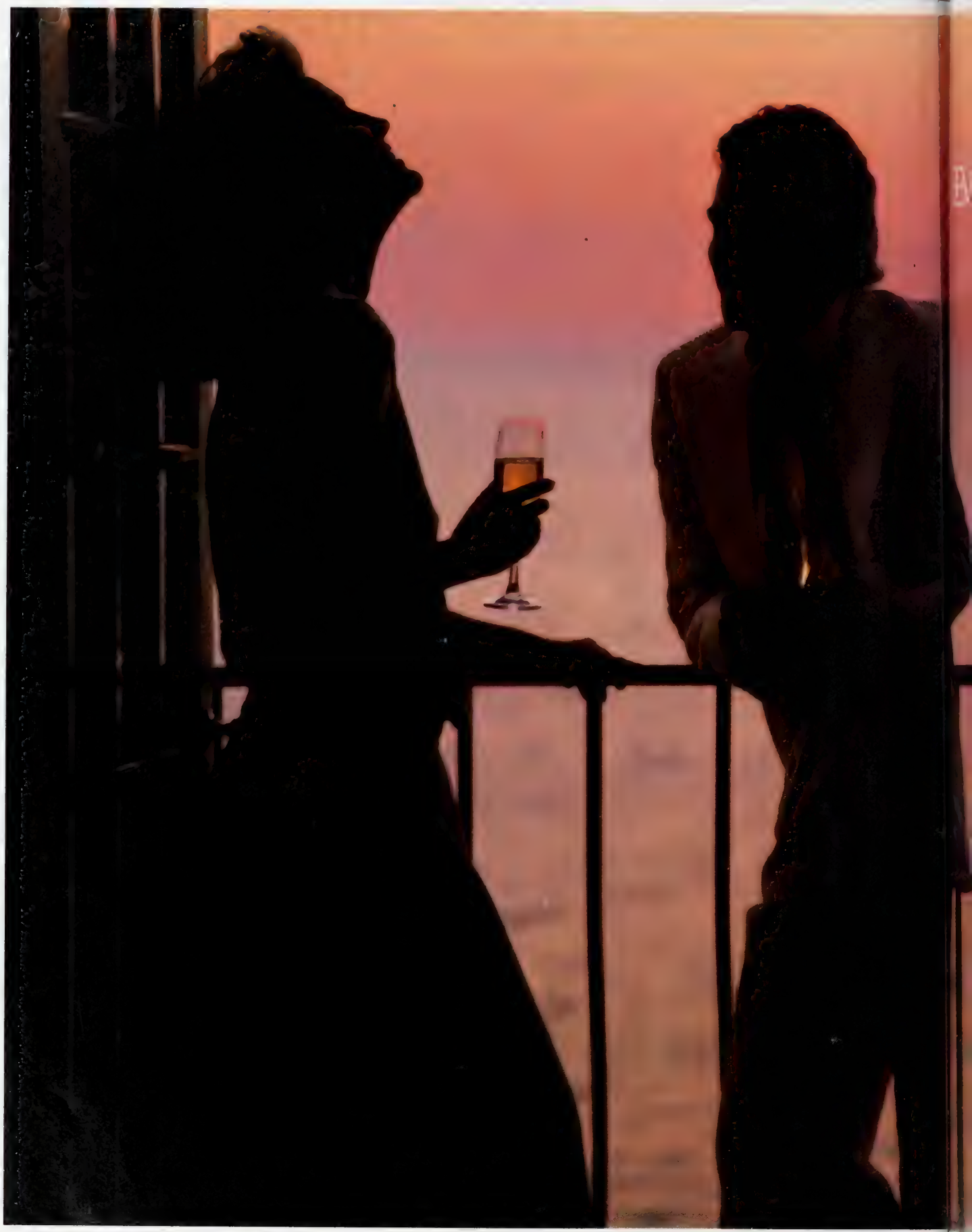
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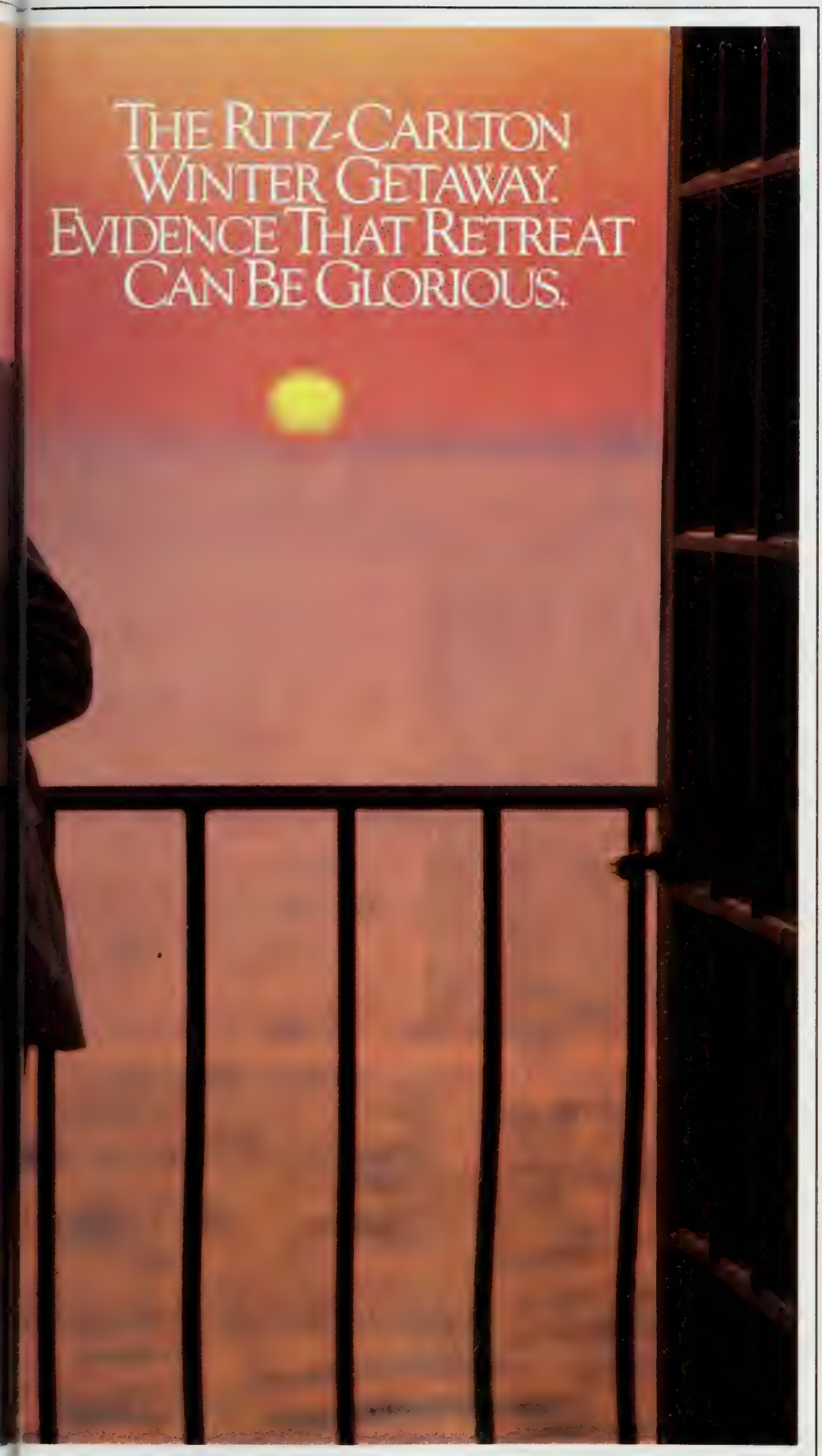


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Thiebaud, Ed Ruscha, Andy Warhol, Charles Arnoldi, Deborah Butterfield, Claes Oldenburg and Israel's Izhar Patkin, among many others. In a fittingly cross-cultural mode, the opening show featured paintings by Hawaii-based Masami Teraoka, whose satirical and visionary work plays American habits against the traditional imagery of Japan.

As for its location, three and a half acres of grounds and gardens surround what has been for over sixty years one of Hawaii's most elegant homes. The main house was built in 1925 by Mrs. Charles Montague Cooke, who married a son of the Castle and Cooke cofounder. Her architect was Hart Wood of the New York firm of Bertram Goodhue Associates. In keeping with the mid-Pacific climate, Wood's design incorporated Western, Oriental and island features—a Chinese railing along the courtyard, a low roofline with extended eaves for shade and for shedding rain.

In 1934 Mrs. Cooke's daughter Alice Cooke Spalding and her husband, Philip Spalding, inherited the estate. During two remodelings the house was greatly expanded, while maintaining the East-West style developed by Wood. In addition, between 1928 and 1941, the Reverend K. H. Inagaki, a Japanese Christian minister and landscape gardener, terraced a ravine beyond the house. What had once been an empty gully became a magical and meditative realm of rock formations and arching trees—banyan, kukui nut, mountain apple and avocado. Interlaced with switchback paths, it is full of lush nooks and visual surprises. In a descending streambed, where stones have been arranged ingeniously in falls and pools, water seems to be flowing even when the stream is dry. Now a compelling part of the museum's grounds, this inspired example of the gardener's art is still a serene and intricate world unto itself.

In the 1970s the property was acquired by a subsidiary of the *Honolulu Advertiser*, whose publisher, Thurston Twigg-Smith, has become one of the country's major collectors of contemporary art. At the time, there was a Contemporary Arts Center—founded by the *Advertiser* and located in the newspaper's downtown offices—but it needed a building of its own. Not long after that the Arts Center became a public nonprofit foundation, and six years ago the Twigg-Smith family, who collectively control the *Advertiser* and its holdings, made the Makiki Heights estate available as a permanent site. In 1986 the museum's new curator, Fritz Frauchiger, left Los Angeles, where he had spent the previous nine years as a curator and then director of the ARCO Center for Visual Arts, and moved to Honolulu to oversee a major renovation.



COURTESY OF THE CONTEMPORARY MUSEUM

The Contemporary Museum is remarkable both for the range of its collection and for the appeal of its historic setting.

ABOVE: *One of the museum's most important and popular pieces, which is housed in the separate Cades pavilion, is David Hockney's colorful* L'Enfant et les Sortileges, *a three-dimensional walk-in installation that was inspired by Maurice Ravel's 1925 opera.*

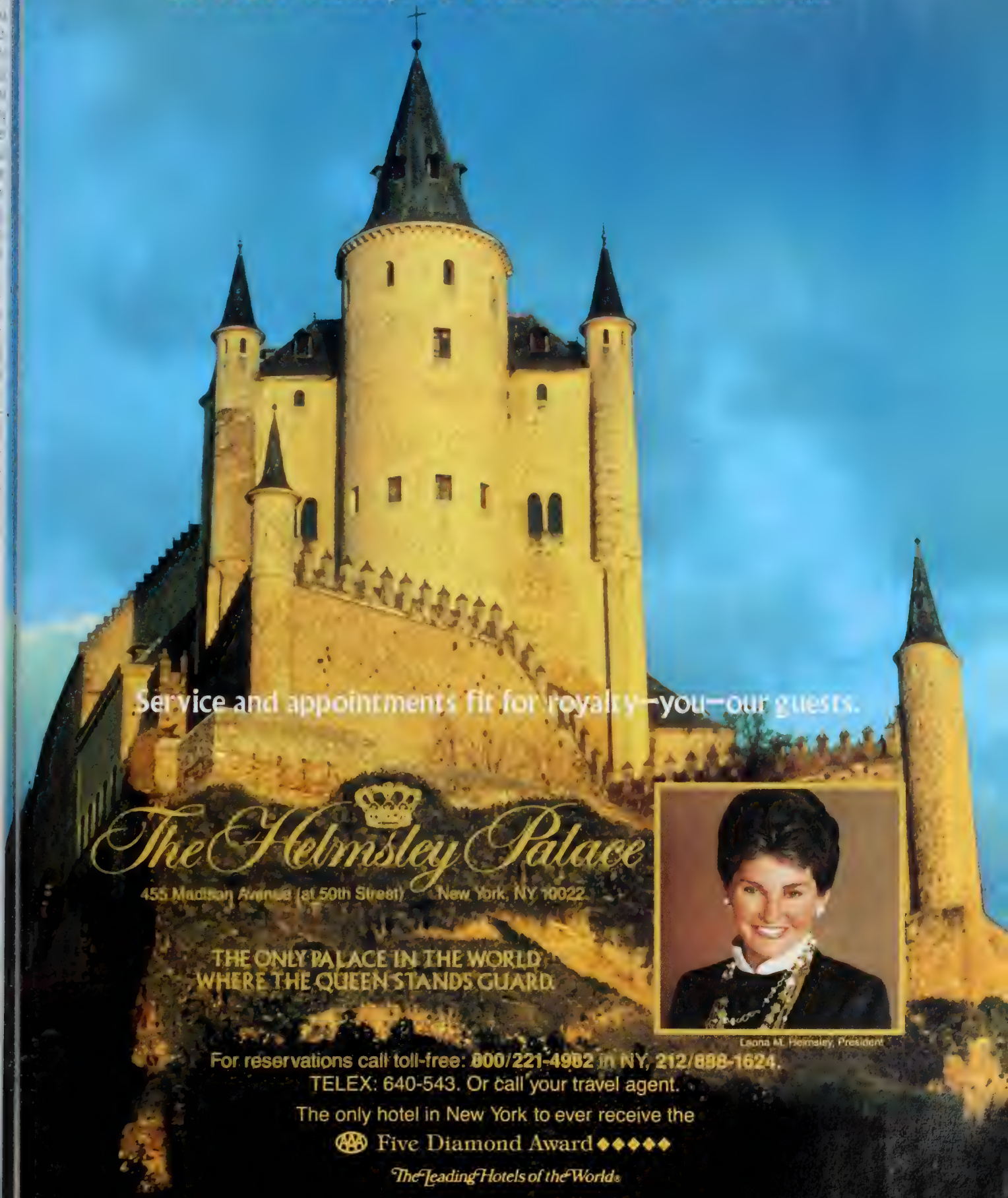


PAUL KOZMA

RIGHT: *The galleries and pavilions are set amid three and a half acres of Oriental gardens and winding paths, offering visitors a lush, meditative setting looking out to Honolulu and to Diamond Head beyond.*

continued on page 157

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continued from page 154

In his view, the first challenge was to maintain the original integrity of the building, with its mix of influences, and also create an exciting exhibition space. "The scale at which the house was built allowed for this kind of conversion," he says, "with its ten-foot ceilings, oversize doors and custom hardwood floors."

He worked closely with Honolulu architect Christopher J. Smith, and they agreed that the outside look should be preserved. The roof, undermined by termites, had to be rebuilt, and they found they could duplicate its original lines with ceramic mission tiles from Los Angeles. Sculptor Robert Graham was commissioned to create an entryway, and his seven-foot bronze-and-copper gates match the house's Oriental feeling. Green with weathering, they look both new and ancient, as if they have been hanging there for centuries.

The more startling changes occurred inside, where there are now six separate galleries in addition to a bookshop and tearoom and an administration wing. In pursuit of challenging display space, Frauchiger wanted more height. Architect Smith helped him get it when he found a partial basement that they could use below the main room. Overhead there happened to be an attic, so they also cut through into that space, creating a room the building's low-slung exterior does not prepare you for, a room with twenty-foot-high walls and a twenty-five-foot ceiling. "And yet there is no sense of strain," Frauchiger notes, "no sense of trying to push an interior to be something it never should have been."

Across its width they installed a footbridge, which serves as both passageway and viewing platform. "In our opening show," he recalls, "the room was double-hung with one set of works for viewers at floor level and another set for those at bridge level, while some of the longer pieces were hung so you could contemplate them from both positions."

In the spring of 1989, when the museum featured "Billy Al Bengston: Paintings of Three Decades," the split-level room worked in another

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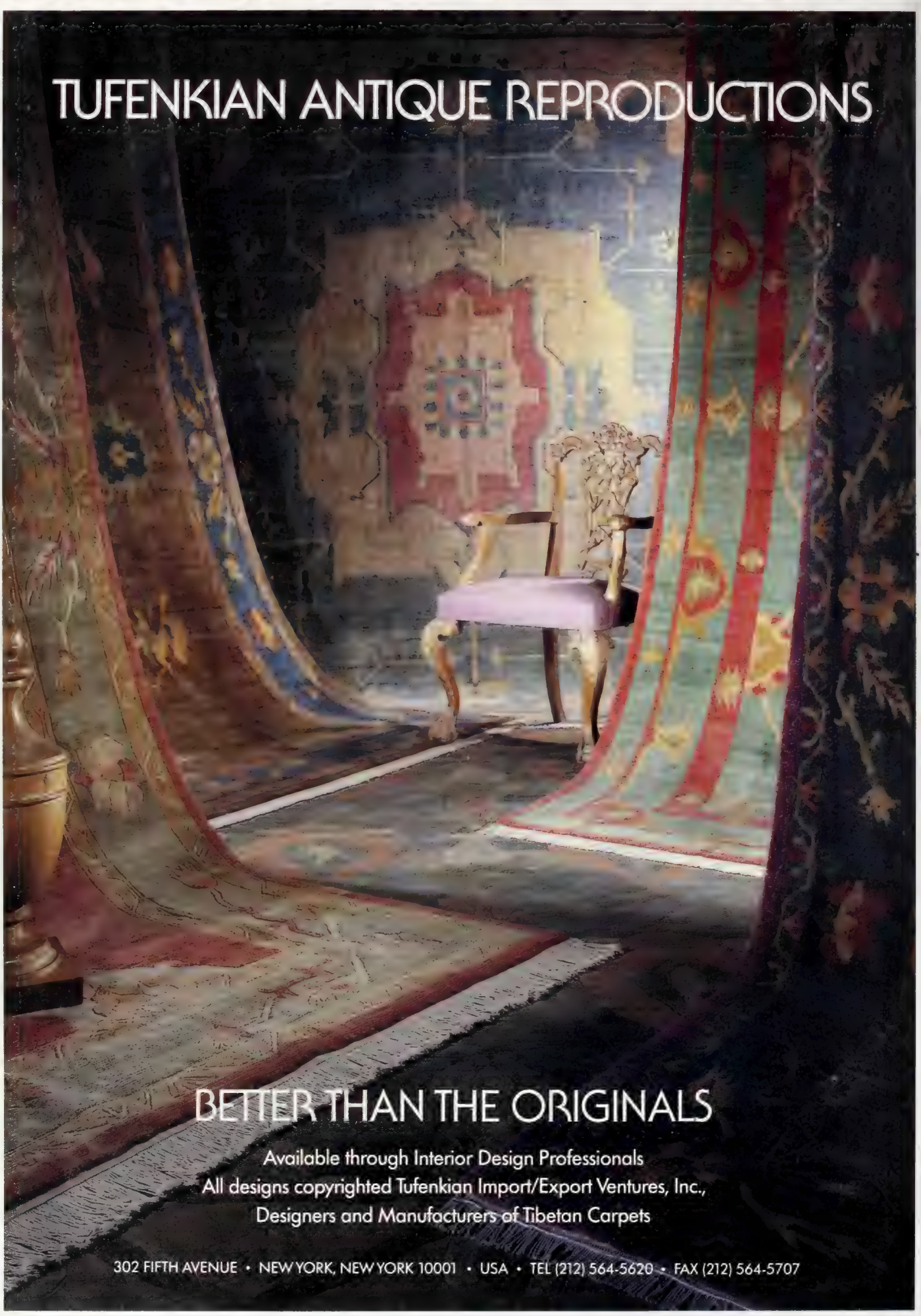
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continued from page 157

way. It gave visitors to the exhibition a double look at Bengston's iris-patterned banners—twenty to twenty-four feet long—that were suspended from the ceiling.

The showpiece of The Contemporary Museum can be found in the Cades pavilion, a climate-controlled room given over to one large installation, David Hockney's *L'Enfant et les Sortileges* (*The Bewitched Child*). Based upon Hockney's sets and costumes for Maurice Ravel's 1925 opera, it is the red-and-blue dream garden of a mischievous boy, an approximately forty-foot-square walk-in environment. In 1983 the Walker Center in Minneapolis launched "Hockney Paints the Stage," the first major retrospective of his theater designs. To catch the feel of actual performance he created six individual works. Of these, *L'Enfant* is the only fully three-dimensional construction, and it is also Hockney's admitted favorite. After touring internationally for two years, *L'Enfant* found its permanent home in Honolulu.

From the artful enclosure of Hockney's theatrical garden, the visitor can move out onto sloping lawns where the grounds are artful in another way. In this elevated district the air is always slightly cooler, and venerable trees rise higher than the buildings. Though the city is very near, layers of landscaping keep it at a distance. Like the Reverend Inagaki's self-contained garden, the museum, with its richly sculptured grounds, becomes a world apart. This feeling is somehow sharpened by the view to the south, where Hawaii's most famous landmark lies five miles away. At first glance it seems as if the screen of trees just recently parted, offering one final picture to contemplate, the old crater called Diamond Head out there on its own peninsula and, from this altitude, framed by jagged branches. □

2411 Makiki Heights Drive, Honolulu, HI 96822-2545; (808) 562-1322. Museum hours: Monday, Wednesday through Saturday and holidays, 10–4; Sunday 12–4. Closed Tuesday, Thanksgiving, Christmas and New Year's Day.

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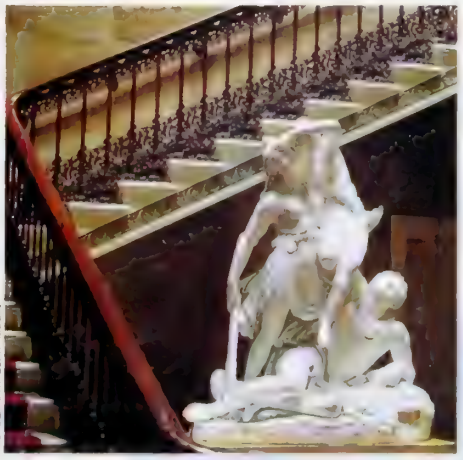
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ROYAL RETREAT ON THE ISLE OF WIGHT

BY JOHN JULIUS NORWICH



PHOTOGRAPHY BY BEN MAYER



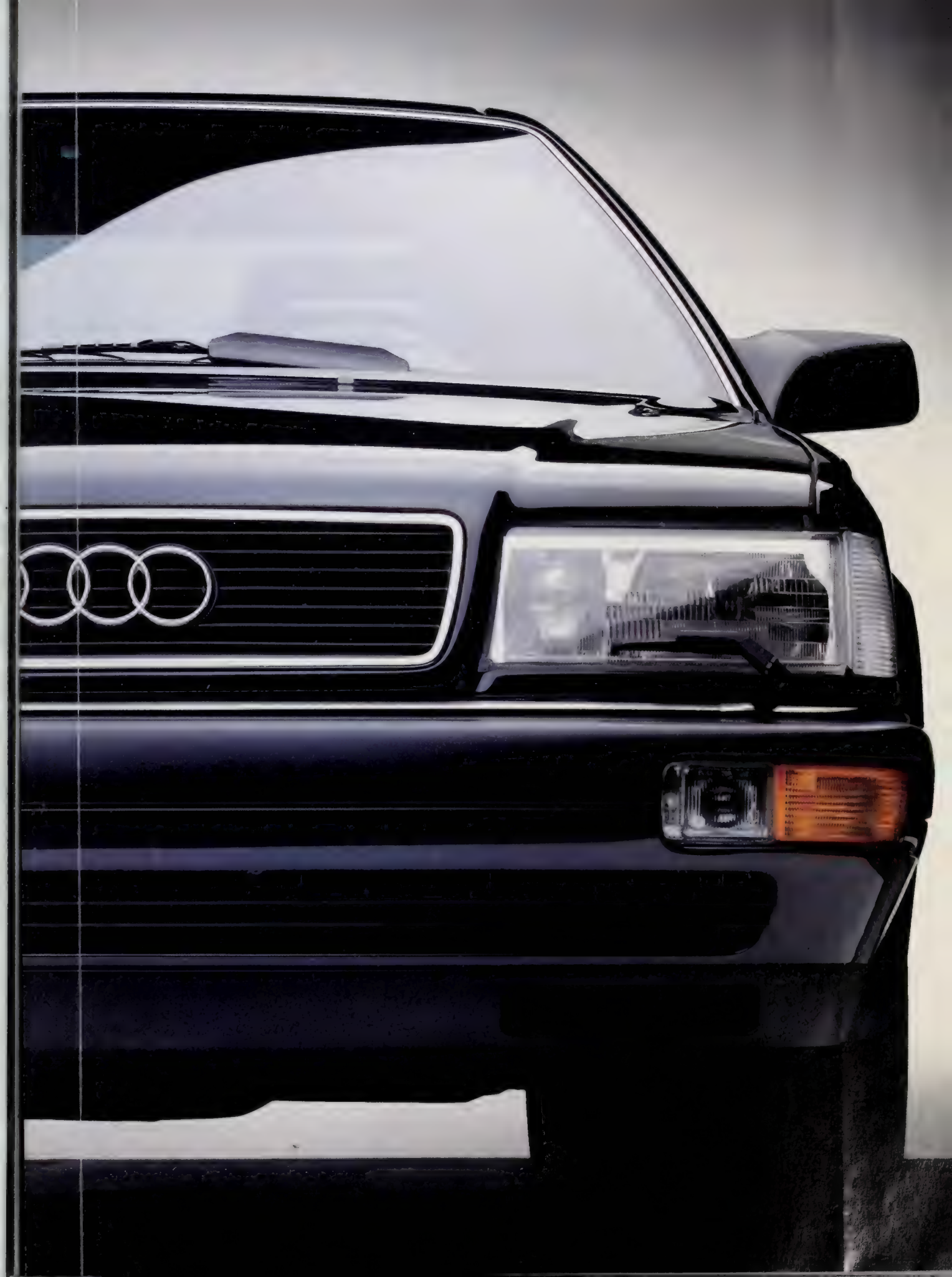
Osborne House, Queen Victoria's "perfect little paradise" on the Isle of Wight, off the south coast of England, stands today much as it did when it was the private residence of the queen, Prince Albert and their children. The Italianate structure, which is now open to visitors, was designed by Albert in 1845 and served as Victoria's retreat in the years after his death in 1861. ABOVE: *A Tuscan clock tower rises over the northeast façade.* INSET: *Beside the grand staircase is Josef Engel's* The Amazons and the Argonaut.

Few people standing on the north coast of the Isle of Wight and looking across the Solent toward Hampshire would be inescapably reminded of the Bay of Naples. Such, however, was the reaction of Albert, the prince consort, when Queen Victoria brought him to the island for the first time. The royal couple had been looking for what Her Majesty described as "a place of one's own, quiet and retired"; and in the thousand-acre Osborne estate they found exactly what they wanted.

In April 1845, before the house was even begun, the queen wrote to her friend and former adviser Lord Melbourne: "It is impossible to imagine a prettier spot—valleys and woods which would be beautiful anywhere; but all this near the sea (the woods grow into the sea) is quite perfection; we have a charming beach quite to ourselves." In June she laid the foundation stone. From the beginning, the prince consort was resolved to design the new house himself; and the result—faithful to his first impressions—was an outsize Italianate villa, asymmetrically arranged with two campaniles and completed (with some technical assistance from architect Thomas Cubitt) in 1846.

By any standards the site was superb. The fact that the principal sea views were to the northeast and that most of the royal apartments consequently received virtually no sun at all was considered, if anything, an advantage. And although Osborne

continued on page 161



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Pulling away, you immediately feel the power. Thanks to an astonishingly advanced V8. Sophisticated, two competing design groups were involved in creating it. The *leichtmetall* block weighs a mere 374 pounds,—yet it reaches a top track speed of 146 MPH.





The four-speed automatic transmission offers a choice of three Quattro-linked driving programs "Sport" for when you want to attack the road; "Efficiency" for go-with-the-flow driving; and "Manual" for the option of hands-on, clutch-free gearing down a steep mountain pass

An exhilaration that must be measured over time and over distance to be evaluated fairly. So, for the next few minutes, take the metaphorical wheel. And take a drive into the future of the ultra-luxury sedan.

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rearview mirror.)

Soon, the winding coastal highway becomes your plaything, as you set the Electronic Driving Program to "sport" mode. Result? The automatic four-speed ZF* gearbox recalibrates instantly; the performance is brisk and bracing.

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You're stuck in stop-and-go traffic Fortunately, you have the advantage of another Audi first: internal brake calipers Front discs deploy calipers at the *inner* radius — for greater braking surface, better heat dissipation, less brake fade

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it widens your margin of performance.

Consider that stretch of snow-covered, half-plowed road up ahead. In the blink of an eye, the



Even after the sun goes down, an Audi V8 shines. Halogen headlamps use dual parabolic reflectors for an intensified beam; lenses are specially faceted for a more focused throw. Inside, backlit instrumentation soothes the eyes.



Quattro drive can shift 100% of the power from front wheels to rear—and back again. If necessary, its rear differential can even transfer as much as 80% of that considerable power from side to side. Just as startling, it seamlessly choreographs such sure-footedness with the security of anti-lock braking.

And on a road like this, that might make all the difference.

Of course, Quattro is also a fair weather friend—with similar advantages on dry pavement. Need evidence? How about the string of sunny-day upsets it's been compiling on the SCCA Trans-Am and IMSA-GTO circuits

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Or its effortless way wit curve? Or its laser-like p cision through the corne

As you're beginning discover, in the Audi V8 Quattro, *you* determine where the road will take y

Unfortunately, in th case, it's taking you righ into stop-and-go traffic. Fortunately, you have th assurance of another Au first: *internal* brake calipe By turning traditional brake design on its head the Audi V8 provides a 17% larger brake surface Which means less heat buildup, less brake fade and more peace of mind

In fact, you take a moment to consider you good fortune. Surrounde

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You drive on. Alert, ...are and at ease. Even as ... turns to night. And shrugs off the road's worst. Truth is, here is where the Audi V8 excels: turning raw power into a refined asset and stepping lightly where lesser cars might trip. In short, as *Car and Driver* said, it "provides what can only be called a superior driving experience."



As the miles click by uneventfully, you take solace in this Audi's farsighted design. Shaped from 100% galvanized steel, its body offers a full decade of rust protection.* Equipped with self-diagnosing computers, its engine stores service data for easy maintenance. And protected by the Audi Advantage, its owner enjoys years of worry-free driving.

But while the rational reasons for driving the V8 Quattro are legion, the true reward is ultimately emotional. You simply *feel it.*

And, as you pull into your drive, you can be forgiven your small measure of smug satisfaction.

After all, at this exact moment, in this exact car, life is good.

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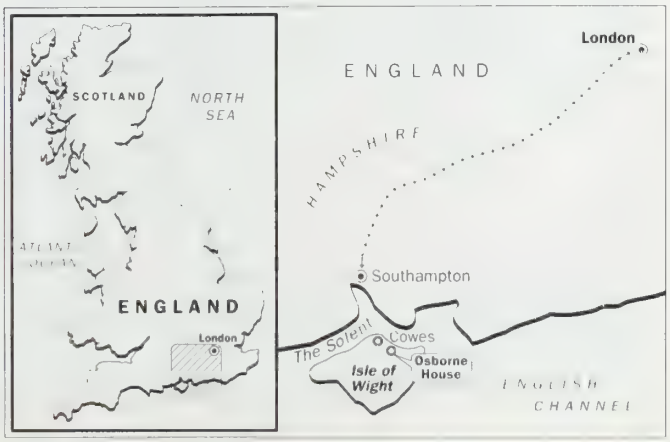
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ABOVE: *The Durbar Room, an 1890 addition by Bhai Ram Singh—a pupil of John Lockwood Kipling, Rudyard's father—is embellished by elaborate plasterwork and Indian teak.* BELOW: *Antler furnishings and paintings of the queen's dogs and horses fill the Horn Room. Prince Albert found the chandelier and sconces in Germany. Settee was included in the "Treasure Houses of Britain" exhibition.*

VISITING OSBORNE HOUSE

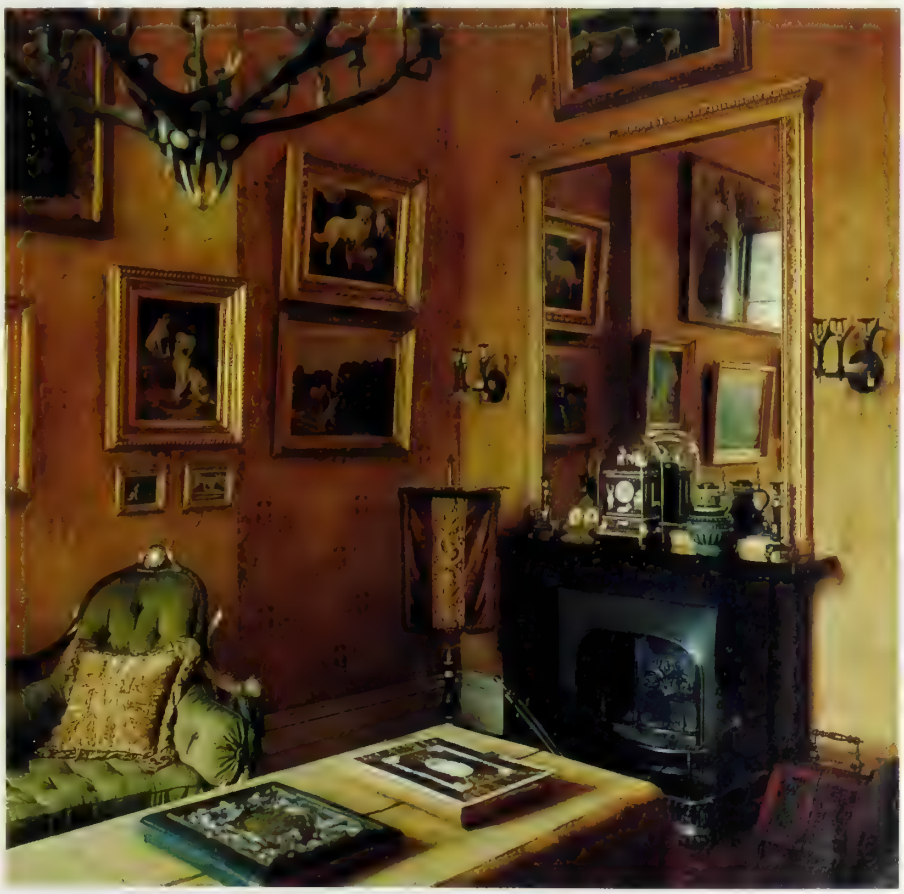
The easiest way to Osborne House is to take the 90-minute train from London's Waterloo Station to Southampton. From there, regular hydrofoil and ferry services cross to Cowes. A short taxi ride will bring you to Osborne. The house is open daily, 10–6, from Good Friday through September, and daily, 10–5, through October. For more information, call 44-983-200-022. Padmore House, *in Whippingham (tel. 44-983-293-210), is a country house hotel overlooking the Medina River valley; but one of the best hotels on the island is* Patton House, *in Cowes (tel. 44-983-292-508).*



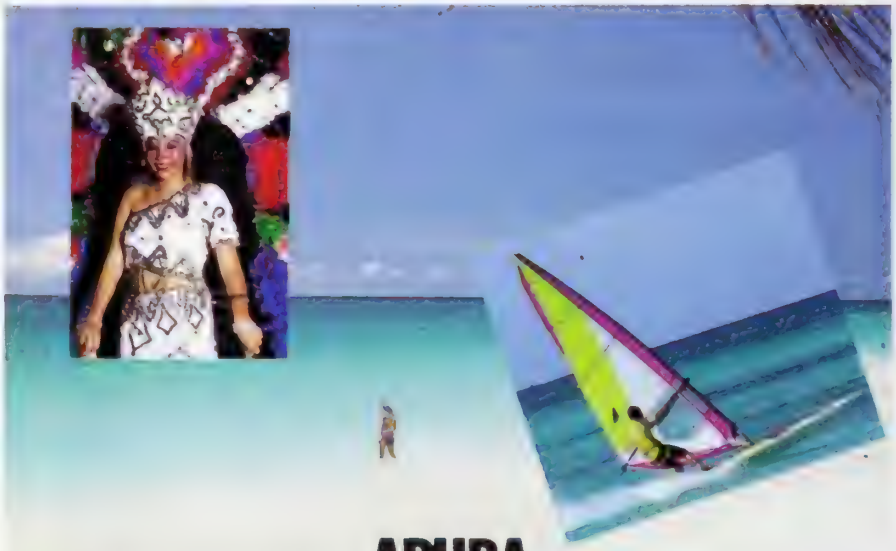
may seem palatial at first glance, it somehow manages to preserve a rather charming domestic quality; unlike Buckingham Palace or Windsor, it carries no suggestions of court ceremony. Even the state rooms are surprisingly small—far less magnificent indeed than those of many a historic English country house.

Yet, despite its undoubted picturesqueness and the house's architectural distinction, Osborne's greatest interest lies in the astonishing insight it gives us into the private life of Queen Victoria and her family. And what makes the interiors more fascinating still is the queen's decision after the death of the prince consort in 1861 that the part of the house in which they had lived so happily together should remain as he had left it, as a tribute to his memory.

It was there, surrounded by innumerable reminders of him, that she herself died forty years later; and since no subsequent sovereigns have ever wished to live in the house, it remains virtually unchanged—with the exception of the Durbar Room, which was added in 1890.



continued on page 162



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The room was designed in the most exotic Indian style by a certain Bhai Ram Singh, who was recommended to Queen Victoria by John Lockwood Kipling, the father of Rudyard. Every inch of the walls and ceiling of this almost unbelievable construction is a riot of exuberant plasterwork. There is, for example, a vast chimneypiece decorated with a peacock in high plaster relief, while the woodwork throughout is of specially imported Indian teak. As a monument to the British raj it could hardly be bettered.

The Durbar Room is reached by the Pavilion Wing by means of the Indian Corridor, which, together with the Grand Corridor, runs uninterrupted around three sides of the entrance courtyard. Now we are back in the days of the prince consort, and each room brings new surprises. In the Horn Room, all the furniture and even the chandeliers are made of antlers, the walls hung with portraits of the queen's favorite horses and dogs. In the Billiard Room there is a billiard table with marvelously fussy decoration, designed by the prince consort himself; but even this extraordinary object pales before the Erard grand piano in the drawing room, heavily encrusted with illustrations of famous Italian paintings on decorated porcelain plaques. Around the room are life-size marble statues and busts of the royal children representing Peace and Plenty, the seasons and other allegorical characters.

At the foot of the grand staircase in the main hall is a white marble group by Josef Engel titled *The Amazons and the Argonaut*, above which an immense framed fresco depicts, rather more appropriately, *Neptune Entrusting Empire of Seas to Britannia.* The staircase itself leads to the private apartments; and these are, if anything, still more intriguing than the state rooms below.

The prince consort's dressing and writing room contains a distinctly macabre collection of the limbs of the royal infants modeled in marble. In the queen's sitting room are the two brass-galleried tables at which Victoria and Albert sat side by side as they worked—a curiously touching

thought. The queen's own small dressing room and bath adjoin the bedroom, where, in the heavily draped canopy bed, she died in 1901.

The queen's presence can be felt almost as strongly in the park and gardens as in the house itself. We can imagine her sketching with her daughter Vicky (later the empress Frederick of Germany) at their twin easels, walking with Albert through the woods on summer evenings listening for the nightingales (with the prince, as she noted, "whistling to them in their own peculiar long note, which they invariably answer!"), or, in the long, sad years after his early death, making her way slowly down the cypress-fringed paths on the arm of her Highland attendant and most trusted confidant, John Brown.

But still more vivid impressions are conjured up by the pavilions in the park. About half a mile to the northeast of the house stands a genuine Swiss cottage, imported in sections and reassembled about 1854. In its enchanting kitchen the royal children are said to have learned to cook. Just behind are the remains of a toy fort, with earthworks, tiny brick barracks and a wooden cannon; it was built for the queen's third son, Prince Arthur (later the duke of Connaught), when he was ten. Another pavilion houses the children's diminutive gardening tools and another, their collections of curiosities. Finally—and best of all—there is the queen's own bathing machine, from which, for the first time in her life, on July 30, 1847, at age 28, she cautiously descended into the sea. □

Osborne's greatest interest lies in the astonishing insight it gives us into the private life of Queen Victoria and her family.

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ANTIQUING IN SCOTLAND

Discovering the Best Shops and Galleries with Designer Mary Meehan



TEXT BY JENNIFER ALLEN
PHOTOGRAPHY BY DANIEL H. MINASSIAN

I'd rather shop than shoot," says New York designer Mary Meehan by way of explaining why she and her husband, Michael, saw two different Scotlands on a recent visit. He stuck to the sporting life, spending his time rowing in a masters' competition and stalking deer in the Highlands—a pastime as traditionally Scottish as tartans and tams—while his wife happily hunted in the shops. "I don't like dead animals," she says, laughing. "Besides, I go on *any* vacation and spend most of my time shopping."

Meehan has been in the design business for only about three years, following careers as an actress ("I'm a better decorator than I ever was an actress") and an at-home mother. But her eye was trained long before—her mother ran an antiques shop in Dallas, and her grandmother had first-rate furniture. On this, her first trip to Scotland, Meehan's eye was definitely not disappointed. "The dealers have good quality—sophisticated and country furniture, eighteenth and nineteenth century, by Scottish, English and Continental cabinetmakers, paintings, silver, needlework, paisley shawls, some majolica, linens—and they know what they have," she says. "The prices are much better than in London. London dealers go to Scotland, bring things back and charge a much higher price."

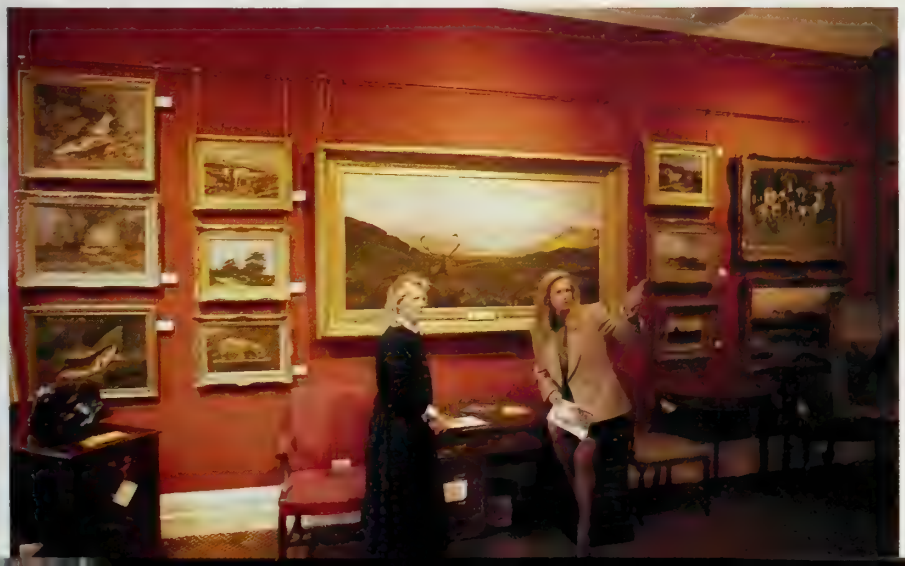
Every bit as important to Meehan—and, she says, to anyone who is considering shopping in Scotland—are the dealers and shop owners. "They're the nicest, warmest, friendliest people. I was a bit shocked—I'd heard that Scots are dour and taciturn, but they aren't at all. They went out of their way to be helpful." One dealer's assistant spent an entire day helping her navigate the streets of Edinburgh, and one young decorator actually hopped in the car with her

"It's like being in another time," says New York interior designer Mary Meehan of Scotland, where she recently went on an antiquing expedition. OPPOSITE: *Victoria Street in Edinburgh offers a mélange of international and Old World shops.* OPPOSITE BELOW: *A roadside stream between Loch Laggan and Auchterarder. "The Highlands are incredible," Meehan says. "There are lakes, hills and animals—but no people."*



ABOVE: *"I could have bought almost everything in Kenneth Jackson's shop in Edinburgh," says the designer. Jackson offers mostly Continental 18th-century furniture, and 18th- and 19th-century paintings as well as decorative arts. "He's on everybody's list of recommendations, and he does a lot of work with Americans—the London dealers buy pieces there to sell in their shops."*





ABOVE: *"Malcolm Innes Gallery in Edinburgh specializes in Scottish sporting art but also has landscapes and all sorts of things including furniture," observes Meehan. A 19th-century display easel holds* The Day's Bag, *a circa 1870 oil by George W. Horlor.*

LEFT: *Meehan and one of Malcolm Innes's assistants view some of the paintings in his gallery. "Innes has a location in London, too, but the Edinburgh shop also has furniture," says Meehan. "He's terrific—really knows his business and is quite canny."*

and helped her scout out shops between Edinburgh and Glasgow.

Nina Campbell, the London decorator renowned as the designer for the interiors of the duchess of York's country house, seconds Meehan's enthusiasm. "Everyone knows everyone else in the field," she says, and dealers are generous with offering suggestions of places to visit.

Meehan found prices reasonable everywhere, even in the most elegant Edinburgh shops, compared with New York and London standards, but cautions that the day of the incredible bargain has passed. "You're not going to steal anything there," she warns, explaining that she found a fine paisley shawl—perfect for throwing over the back of a sofa, or as she has done in her Manhattan apartment, draping over an easel that holds a painting—"in a hole-in-the-wall in Glasgow. It cost about seven hundred and fifty dollars, which is a very good price. But a few years ago you could have bought it for almost nothing."

Ewan Mundy, who owns art galleries in Glasgow and London, points out that not a few English have decided to pull up stakes and move to Scotland, drawn by its beauty and general quality of life, and that this





ABOVE: *Meehan inspects a 19th-century print at Aldric Young Antiques. "Thistle Street, where Young is located, is comparable to Madison Avenue or Rodeo Drive—it's Edinburgh's prime area," she says. Young offers English and Scottish furniture as well as art, "smalls" and jewelry.* RIGHT: *"A. F. Drysdale is a decorator's shop in Edinburgh," says Meehan. "Definitely worth going to for antiques and fabrics, many of which we don't have in the States."*

Meehan found prices reasonable everywhere, even in the most elegant Edinburgh shops.

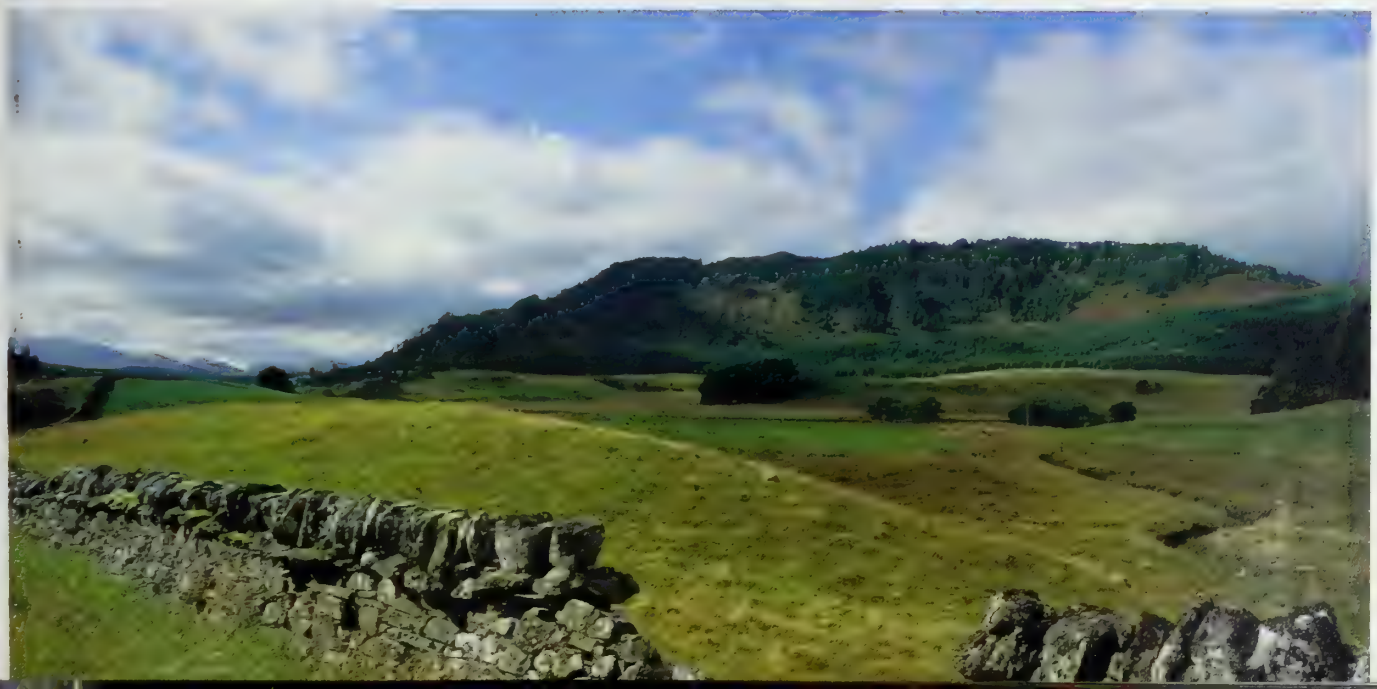
"yuppification," as he calls it, has had an effect on prices. So has the fact that, as he says, "the Scottish market has been exported to London and abroad." For example, he's seeing an increased interest in the Scottish colorists, a group of early-twentieth-century painters. "Forty years ago, dealers used to sell them for about eight hundred to thirteen hundred dollars; now they go for close to eight hundred thousand dollars," Mundy says. "I can't sell them because people can't afford to buy them."

Another factor that has bumped up prices is certainly not specific to Scotland alone: Dealers everywhere are more savvy about what they have. The *Antiques Trade Gazette*, which publishes the selling prices of pieces, circulates throughout Britain; as Laurance Black, manager of the Fine Arts Society in Edinburgh, says, "It gives the trade a benchmark—anybody in Inverness knows what something is worth in London."

One prominent New York dealer remembers the days when "you could get a halfway decent bowfront chest of drawers for next to nothing"; now such a piece fetches one thousand dollars or more. Nina Campbell, however, feels that some bargains can still be had, provided "you're pre-



RIGHT: *Meehan admires tartans at Edinburgh's Cunningham & Company, which "carries the tartans and tweeds for the Scottish clans and nobility," she says. "Great for blankets and cashmeres."* BELOW: *A rock wall edges rolling hills in the Highlands.*





ABOVE: *"Susan Procter has a very good eye," says Meehan, discussing a Victorian croquet set with the proprietor. "She offers a mix of English country furniture, garden pieces, shawls and smalls in her Auchterarder shop."*

pared to go anywhere. I go every summer and drift around," often in and around Inverness, three hours north of Edinburgh, and along its surrounding coast. She might find something wonderful, she says, "on the tip of an island."

Another warning to the would-be buyer: Shipping is costly. "If you can get your purchases in with someone else's shipment, that's one thing," says Meehan. "But if you ship one piece it's at least twice the price." Unless money is no object, shoppers would be wise to buy enough to fill either a twenty-foot or a forty-foot container. Two last caveats: Really fine pieces may be saved for regulars, most notably those London dealers who trek north weekly; and Scottish shops do not, as a rule, offer an abundance of goods, so selections are far more limited than in London or New York. Designers with specific items in mind for particular clients may have to look long and hard to find them. "Whereas in London you'll find a roomful of red glass, or blue-and-white," says Campbell, in Scotland "you'll see just a few pieces of each, a few tables."

Particularly in Edinburgh, those few tables are likely to be very good pieces, but going to Scotland in order to track down *the* flawless gem of a





TOP: *"Antiques & Things in Auchterarder specializes in antique golf items and memorabilia," notes Meehan. "The shop is like a little house, cluttered with antiques." Staffordshire pieces and 19th-century porcelain are displayed on the mantel and tabletops.*

ABOVE: *In his Glasgow gallery, Barclay Lennie and Meehan examine his inventory of artwork. "All of the artists he carries are Scottish," she says. "He also has pieces from Glasgow's Arts and Crafts Movement." Portrait by Edward Arthur Walton.*



BELOW: *"Marjorie McDougall, also in Kilbarchan, has very country-oriented things: antique furniture, crocheted bedspreads, shawls and paisleys," notes Meehan. "The shop is in an old stone village house—go just for the architecture and the charm."*



piece isn't the best approach—such a visit would not only be impractical, it wouldn't even be much fun. It's best to go, dealers on both sides of the Atlantic agree, as Meehan did: for pleasure, with a sense of adventure, leaving your shopping successes to serendipity. Ewan Mundy says travelers should take a "safari" attitude: "It's as if you're going to the backwoods to see what you can see." Linda Horn, a New York dealer who has been buying in Scotland for years, says that antiquing in Scotland "is like having a racehorse—you do it for fun. If I find one or two treasures, I'm happy."

Meehan's trip was short—three days—but well planned; she asked Campbell and others beforehand for advice on the best shops to go to so as not to find herself driving about blindly through the countryside. Starting out from a hunting lodge



ABOVE: *Meehan inspects a 19th-century ceramic cavalry figurine at the Antique Shop in Kilbarchan, not far from Glasgow. "This shop is enormous it offers everything you could possibly think of to buy," she says. "The owner lives in a cottage on the premises, with a wonderful private collection of shawls." Displayed behind her are Staffordshire and majolica pieces.* RIGHT: *Near Loch Laggan, the designer stopped alongside the road to pick some heather to take back to New York with her. "It brought me good luck on my trip, and since."*



in the Highlands, she drove through the country—unpeopled and stunning, "like paradise"—to the town of Auchterarder. For a smallish place, Auchterarder has a large number of shops, perhaps because of the nearby Gleneagles Hotel, a well-known watering hole for international visitors.

Meehan learned an important lesson right away: Some of the smaller Scottish shops, especially in the villages, have half-day closings once a week. While it's frequently on Monday or Wednesday, it can vary from town to town. "Check before you go," Meehan urges—although when she went to Auchterarder, she did manage to see two shops before they shut their doors.

In keeping with their location at the foot of the Highlands, both shops offer primarily country pieces—English country furnishings, pottery and "smalls." Antiques & Things has a Scottish specialty—antique golf memorabilia (its owner, like most of Scotland, is passionate about the five-hundred-year-old sport); Susan Procter has "oversize things, such as big refectory tables, terrific baskets and wrought-iron furniture," nothing precious but all of it decorative and unusual.

From Auchterarder Meehan drove to Edinburgh, about a two-hour trip. There the shops are quite different, cosmopolitan in feel and with higher prices. Aldric Young isn't a vast place, but it is top of the market, "wonderful quality and the highest prices" of all the shops she visited. Young features seventeenth-, eighteenth- and early-nineteenth-century furniture—mostly English with some Scottish—as well as paintings and decorative arts; as one Edinburgh expert puts it, "If you buy a first-rate

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RECOMMENDED SHOPS AND GALLERIES IN SCOTLAND

In Auchterarder:
Antiques & Things
44 Feus
(0764) 63375
Antique golf memorabilia, English country pottery and "smalls"
Susan Procter
47–51 Feus
(0764) 62532
Oversize antiques, wrought-iron furniture

In and near Edinburgh:
Paul Couts Ltd.
8–10 The High Street
(031) 225-3238
Musselburgh
Specializing in fine furniture
Cunningham & Company
15 North Saint Andrew Street
(031) 556-5142
For tartans and tweeds, scarves, plaids, knitwear, hats
A. F. Drysdale Ltd.
35 North West Circus Place
(031) 225-4686
Good selection of reproductions, fabrics and wallpaper
The Fine Arts Society
12 Great King Street
(031) 556-0305
19th- and 20th-century paintings, Regency and Mackintosh furnishings; also have another location in Glasgow



ABOVE: *Meehan eyes an enamel vase in a shop window.* RIGHT: *George Gardner, one of the owners of the Antique Shop in Kilbarchan, shows the designer a few of his paisleys.* OPPOSITE: *Toward the end of the journey, Meehan stayed with friends at Cannell in Ayrshire. "It's open to the public at certain times, and every year they hold a Christmas exhibition featuring Scottish crafts."*

Malcolm Innes Gallery
17 George Street
(031) 226-4151
Scottish sporting art, portraits and landscapes
Kenneth Jackson Antiques
16 Thistle Street
(031) 225-9634
Very good mainly 18th-century antiques, Continental furniture, paintings and decorative arts
Whytock & Reid
Sunbury House, Belford Mews
(031) 226-4911
Great for furnishing pieces
Aldric Young Antiques
9 Thistle Street
(031) 226-4101
17th-, 18th- and early-19th-century furniture, paintings and decorative arts; Adam mantelpieces

In Glasgow:
The Barbizon Art Gallery
10 High Street, College Lands
(41) 553-1990
English and Scottish contemporary art
Compass Gallery
178 West Regent Street
(41) 221-6370
A venue for young artists
Cyril Gerber Fine Art
148 West Regent Street
(41) 204-0276
Modern and contemporary British art
Barclay Lennie Fine Art Ltd.
203 Bath Street
(41) 226-5413
All artists represented are Scottish
Ewan Mundy Fine Art
18 West George Street
(41) 331-2406
19th- and 20th-century art, including Glasgow School and Art Nouveau

In Kilbarchan (near Johnstone):
The Antique Shop
Wardend House
Kibbleston Road
(05057) 2292
Quality furniture and decorative items
Marjorie McDougall
10 The Cross
(05057) 2229
Antique crochet bedspreads, paisleys, shawls and country antiques

In Perth:
Walter Beaton
75 Kinnoull Street
(738) 28127
Pre-1830s British furniture
Coach House Antiques
7 Atholl Street
(738) 29835
Everything from botanical prints to lamps to rocking horses

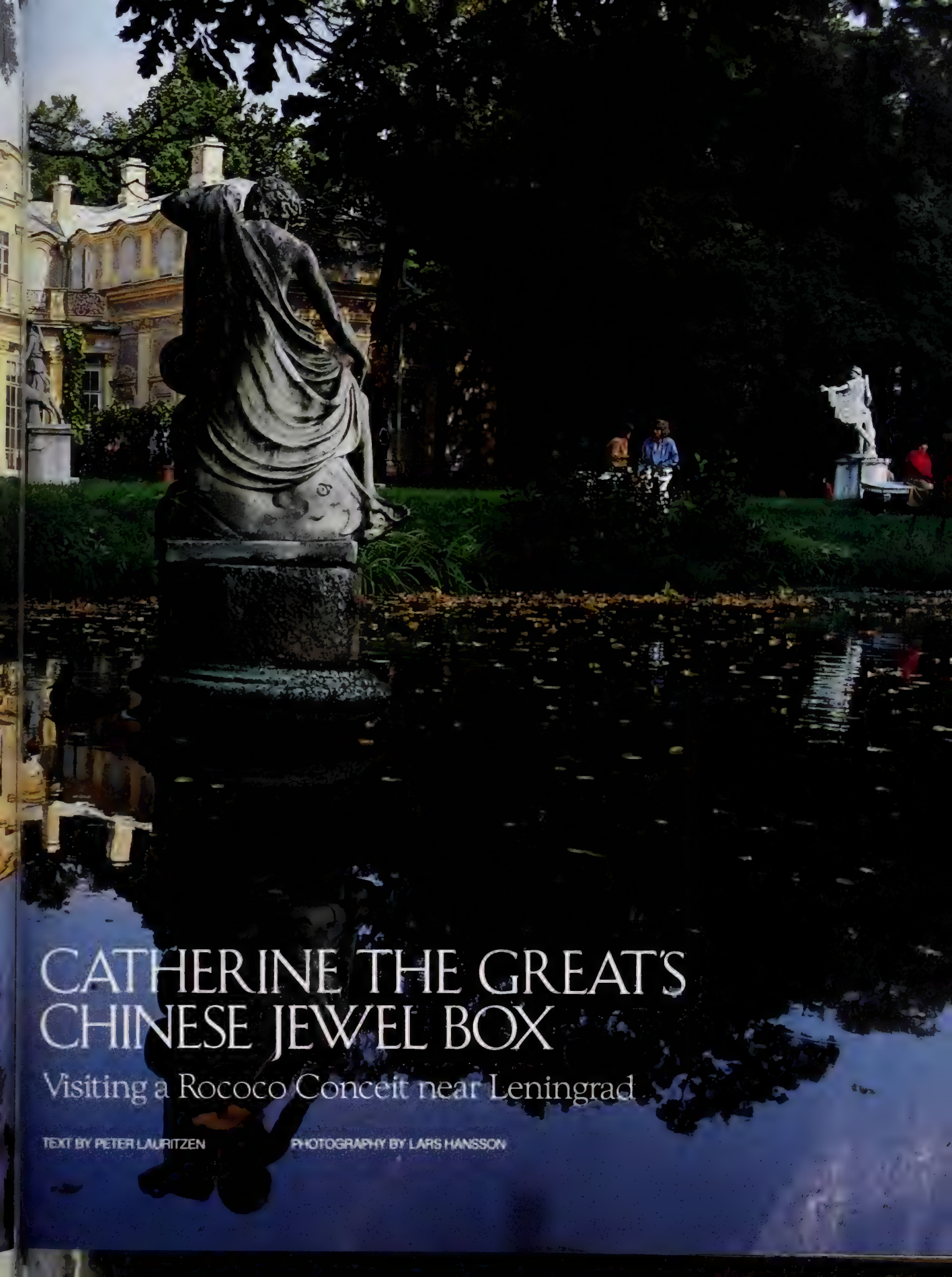
Antiques Fairs:
Roxburghe Hotel
Charlotte Square
Edinburgh
(031) 225-3921
Fairs held three times a year
Cannell
near Kilmarnock
Hurlford, Ayrshire
(056) 394-342; (056) 394-236
Annual Christmas Exhibition and Craft Fair features Scottish crafts





The restrained exterior of the Chinese Palace at Lomonosov—the only monument to the Rococo style in Russia—barely hints at the lavish ornamentation within. It was begun in 1762, the first year of Catherine the Great's reign. INSET: *Taoist god Shou Lao presides over the Chinese Hall.*





CATHERINE THE GREAT'S CHINESE JEWEL BOX

Visiting a Rococo Conceit near Leningrad

TEXT BY PETER LAURITZEN PHOTOGRAPHY BY LARS HANSSON





The very first building project of Catherine the Great's long reign involved a complex of small structures known as "Her Majesty's Own Dacha," built by the Italian-born architect Antonio Rinaldi on an estate some twenty-five miles southwest of Leningrad. The property had been laid out and developed in the second decade of the eighteenth century by Peter the Great's unscrupulous crony, Prince Alexander Menshikov. The palace that Menshikov built on a natural ridge overlooking the Gulf of Finland still exists, though in a terribly dilapidated and abandoned state. (Even before the revolution, the Baedeker guidebooks describe its interiors as being *"rien de particulier"*—nothing in particular.)

But the centerpiece of the royal dacha, the Chinese Palace, begun in 1762 and finished six years later, remains as a brilliant small jewel to delight visitors who are fortunate enough to find their way to it. From the outset, Menshikov's vast property was called Oranienbaum, following the German fashion affected by the courtiers of Peter the Great—the man who intended St. Petersburg to be Russia's first wholly European capital. Oranienbaum kept its German name until World War II. But after the terrible sufferings inflicted on Leningrad during the German army's long siege, a change was deemed appropriate, so in 1948 Oranienbaum became Lomonosov.

Ironically, Oranienbaum alone of all the great imperial summer residences was never occupied by the Nazi forces that virtually surrounded Leningrad and kept it in a stranglehold from September 1941 to January 1944. None of the buildings was looted or gutted, as were the better-known summer residences, such as nearby Peterhof (today Petrodvorets), Tsarskoe Selo (today Pushkin) and exquisite Pavlosk—all of which stood as blackened, ravaged and ruined shells of their former splendor after the German retreat. But neither has Lomonosov been besieged by the hordes of tourists who flock daily to see those other great monuments to Russia's imperial past and to the Soviet Union's determination and skill in creative reconstruction.

The village takes its modern name from the great Russian polymath, scientist and man of letters Mikhail Vasilevich Lomonosov, who during Catherine's reign founded a glass factory nearby. Ultimately it was this local industry that made one of the most enchanting contributions to the Chinese Palace—and to eighteenth-century interior decoration—in the form of the palace's beaded room.

The edifice itself was hardly a palace on the scale that Catherine's predecessor, the empress Elizabeth, would have recognized. Indeed, its relatively restrained Baroque exterior stood only one story high, and the building contained just seventeen rooms. But at least three of these are among the most pleasing survivors from Catherine's reign, and all the more extraordinary for having come through World War II unharmed.

Only one large room of the palace is decorated in the fashionable chinoiserie style that gives the building as a whole its name. There, the ceiling is a riot of Rococo plaster-work cartouches and gilt fronds framing Chinese patterns and geometrical motifs, while the walls and floors are a tour de force of intarsia work. Costumed figures and Oriental landscapes are set into the walls against a backdrop of natural, unvarnished wood grain. This remarkable room is furnished with blue-and-white Chinese vases, black japanned chests and European chinoiserie chairs. Today an immense eighteenth-century billiard table—with handsome carved paw feet proclaiming its English origins—stands somewhat incongruously in the center of the room.

The corresponding hall at the far

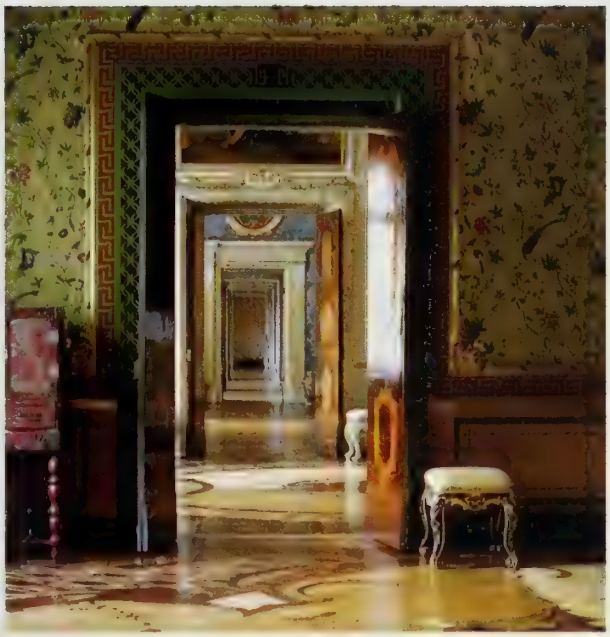
The spectacular Chinese Hall unites a dizzying array of elements: chinoiserie frescoes, genuine Chinese and Japanese works of art, and a billiard table made in England. Patterned floor was designed by the architect, Antonio Rinaldi, as were the marquetry pictures fitted into the walls. The richly decorated ceiling composed of Oriental fretwork, a small trompe-l'oeil dome and a scalloped plasterwork frieze ends the room in a burst of visual fireworks.



end of the building reflects the other end of eighteenth-century taste in interior decoration, with pale *faux-marbre* walls divided into more restful classical shapes. This delightful sunny room, open to the park on both sides and finished with graceful paintings representing the nine Muses by Italian artist Stefano Torelli, is a European counterpart to the exotica of the Chinese chamber.

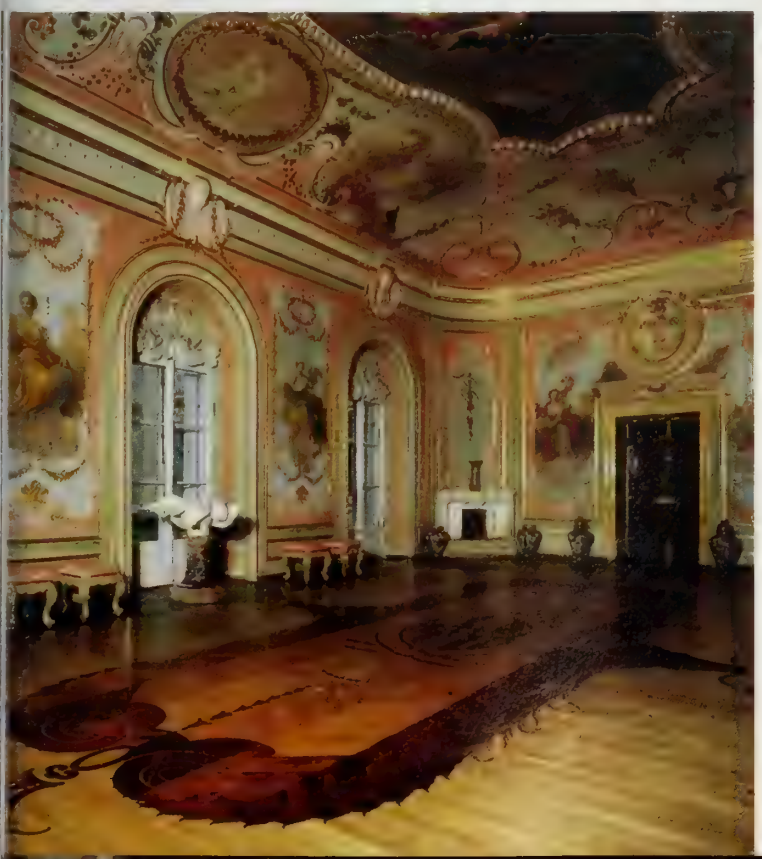
Midway between these two spaces stands a smaller room whose walls are lined with what at first appear to be beautiful embroidered-silk panels. However, these panels glisten with an unusually intense sheen that arrests the visitor's glance and arouses immediate curiosity. On closer inspection, their brilliant ground reveals itself to be not woven silk but a mosaic of minute glass beads, created especially for the room in Mikhail Lomonosov's glassworks.

The empress was suitably proud of this exquisite jewel box, and in subsequent years members of the diplomatic corps were often brought to Oranienbaum to admire the Chinese Palace and its lavish décor. But delighted as Catherine may have been with the achievement, on the whole she hardly used her Chinese Palace at all. The empress had many other projects to absorb her time and attention, and follies such as this one were, like her lovers, never intended as more than a temporary divertissement to satisfy a royal whim.□



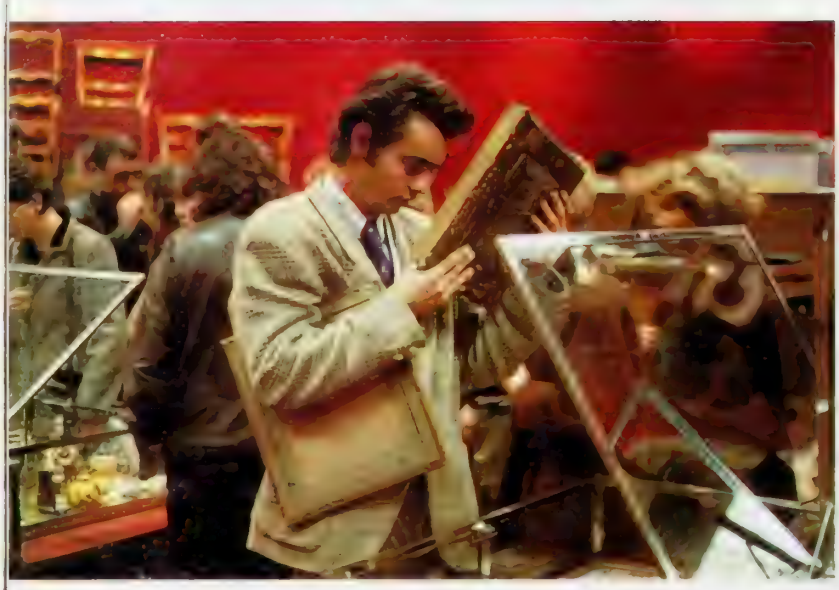


OPPOSITE: *Russian poet, lexicographer and inventor Mikhail Lomonosov—from whom the residence derives its modern name—founded an experimental glassworks nearby. It produced an unusual decorative element for one room: bugle beads stitched into a brilliant background for embroidered-silk wall panels.* ABOVE RIGHT: *The mosaic table is an example of smalti work, using heavy glass also produced in Lomonosov's factory. Even the floors were originally smalti, but the pattern was recreated in parquetry in the 19th century. Catherine would often hold diplomatic receptions in the room, astonishing visitors with the play of candlelight on glass and gilt.* ABOVE LEFT: *An enfilade of state rooms begins with an antechamber to the large Chinese Hall, where the layering of Eastern and Western motifs continues. Cabinet at left is Japanese; carved stool is Russian chinoiserie.* BELOW: *The Hall of the Muses—identical in structure to the Chinese Hall at the opposite end of the palace—captures a decorative sensibility on the cusp of late Baroque and early Rococo. Wall paintings, 1768, are by Stefano Torelli of Bologna.*



Arrangements to visit the Chinese Palace—as well as Catherine the Great's other pavilions at Lomonosov (see Architectural Digest, *May 1989)—must be made through Intourist, the Soviet state travel authority. Plans may be made well in advance through a travel agent or by travelers themselves (contact Intourist in New York City at 212/757-3884), or at one's Leningrad hotel at the time of the visit. However, warns Venice-based writer Peter Lauritzen, who has traveled extensively in the Soviet Union, scheduling is up to Intourist, and plans may not be solidified until the actual day of the visit.*

Intourist offers two excursions that include the Chinese Palace. The one Lauritzen recommends combines a visit to Lomonosov with a visit to Petrodvorets (formerly Peterhof), site of the interesting Monplaisir and Hermitage pavilions. The second excursion is devoted solely to Lomonosov and is slightly shorter in length—five hours as opposed to seven. Hiring a car and driver (cost: 50 rubles) is probably the best choice for individual tourists; group rates are also available. Be sure to ask the hotel in Leningrad to prepare a box lunch, advises Lauritzen, as—at least at the time of his last visit, though perestroika *may have changed things—there were no restaurants open to tourists in Lomonosov proper.*



INSIDE THE DROUOT AUCTIONS

From Bathtubs to Bouchers Paris'-Source for Magnificent Bargains

TEXT BY JOHN A. CUADRADO
PHOTOGRAPHY BY DANIEL H. MINASSIAN

One of the best-kept secrets of many international art and antiques dealers is the frenetic, fast-paced Hôtel Drouot auctions in Paris. Actually collective enterprises of 70 separate auction offices, the sales usually take place in the Drouot-Richelieu or the Drouot-Montaigne building. ABOVE: *The items can be inspected in the morning.* BELOW: *A Léger still life was one highlight of the November 1988 Tristan Tzara collection sale.*

A curious mix of treasure house and street fair, Paris's Hôtel Drouot, the world's third-largest auction salesroom, is a French institution unknown to most American travelers and art collectors. Incomprehensible and seemingly impenetrable to foreigners used to the elegant civility of the major Anglo-American auction firms, Drouot can offer tremendous rewards to outsiders who learn how to play the game.

In an age when the auction business has gone increasingly public—with an emphasis on making the salesroom easy, accessible and, indeed, de rigueur, for the average private buyer—Drouot remains years behind Sotheby's and Christie's in terms of marketing and service. Though changes have been instituted and more are in progress, Drouot is still an oftentimes difficult marketplace geared especially to the needs of professionals. Its offerings are rich, however, and almost in spite of itself, Drouot maintains a loyal clientele of serious aficionados and big-money collectors while serving as a resource for savvy dealers from the rue du Faubourg Saint-Honoré to Madison Avenue and the Ginza.

Drouot has been referred to as the attic of France, and on any given day a goodly portion of the inheritance of three centuries of French-style leadership seems to shelter beneath its eaves. The range of offerings at its principal location, Drouot-Richelieu, encompasses bathtubs and Bouchers, and this is at once Drouot's vice and virtue. About 50 percent of these auctions are uncatalogued, and in such sales buyers must brave mountains of bric-a-brac to find the treasures that are invariably present. More prestigious specialized sales are held there and at Drouot-Montaigne, a new location on the avenue Montaigne in the Théâtre des Champs-Elysées, the renowned auditorium that saw the controversial first performances of Stravinsky's *The Rite of Spring*. A belated attempt by Drouot to address the dominance of Sotheby's and Christie's, the lavishly catalogued auctions at Drouot-Montaigne have achieved an assortment of international record prices and acquired a social cachet in Continental society.

Drouot-Richelieu is an antic, chaotic bazaar, with as many as 16 sales taking place simultaneously in the afternoons. The public is allowed in free to watch the proceedings. BELOW: *Possible bidders watch attentively in a packed room.*



Drouot-Richelieu's big, hulking structure at 9 rue Drouot in the ninth arrondissement is still the most active of the two premises, and in a certain perverse way, perhaps more fun. A typical nonspecialist sale might mix crates of chipped glassware, old picture frames, ratty sofas and 78-rpm recordings with splendid Louis XV fauteuils, antique terra-cottas, Empire *lits en bateau* and seventeenth-century Dutch seascapes. For newcomers, the reaction is one of utter perplexity as the auctioneer detours from old-master drawings to battered hobbyhorses and faded drapes before closing with a selection of Baroque ivories. A classical Roman figure may command $100,000 in fevered bidding moments after a gilt Napoleon III overmantel mirror sells for $250 and an electrified brass dragon with luminous eyeballs fetches $10. At Drouot-Richelieu such sales are the norm, not the exception, with six thousand to ten thousand visitors a day.

If auction-going at Drouot sounds chaotic, so is Drouot's organizational structure. A direct outgrowth of a 1556 edict of Henri II, Drouot is not a corporation per se but rather a loose grouping of one hundred auctioneers, known as *commissaires-priseurs*, coming from seventy different *études*, or offices. Named and regulated by the French Ministry of Justice, each *étude* is a concession, an independent business holding sales of its own. Collectively, the *études* hold a state-granted monopoly on auction sales in the capital.

As the auction business has become increasingly competitive and inter-

national, this state-imposed system has seriously weakened Paris's pre-World War II position as the center of the European art market. With so many *études* competing for business, each *étude* is at a disadvantage when attempting to amass enough like material to mount major specialized sales—thus the multiplicity of small sales and their often insane mix of merchandise. The capital formation necessary for growth has also been undermined by the division of resources, heavy sales taxes and a state-imposed commission structure. No less important has been an inattention to service by some *études*, which had grown lax as the result of Drouot's monopoly position.

Whereas twenty-five years ago Drouot's sales equaled those of Sotheby's and Christie's, today the British firms dwarf the combined sales of all seventy *études* by a factor of seven. Jean-Louis Picard, a partner in one of Paris's largest and most innovative *études*, Ader Picard Tajan, observes, "Our profession was last reorganized by Napoleon. It is no longer applicable to the modern world. We can't do battle with foreigners like this." Jacques Tajan, his partner, puts it succinctly: "The system is mad, it's that simple." The 1992 common market accords will spell the end of Drouot's monopoly in Paris and of the current system. Both the government and the *commissaires-priseurs* are discussing a drastic reorganization to face the English invasion that is sure to come.

For now things remain the same, and for many buyers this is just fine. Celebrated Parisian decorator Jacques Grange delights in the potential for discovery inherent in Drouot's jumble, and comments, "Drouot is less organized—less sterile—than Sotheby's and Christie's, but that makes the pleasure all the greater." Juan Portela, an antiques dealer with shops

BELOW: *Cartel clocks, bronzes and terra-cotta sculptures are on display for prospective buyers.* BOTTOM: *The most prestigious auctions are held at Drouot-Montaigne. Its inaugural auction, in December 1988, featured works by artists such as Rodin and Renoir. Cement panel is* Lune Noire *by Miró.*







on Madison Avenue and the quai Voltaire, points out that "Drouot is a ritual in every Parisian dealer's life." Indeed, everyone from the flea market junk dealers to superstars like Bernard Steinitz and Didier Aaron does a daily tour of the salesrooms. In addition, most of the big international dealers, such as British dealer Richard Green, post agents at Drouot to cover the small daily sales and fly to Paris themselves to take in all the major auctions in their specialties.

For both dealers and private collectors, the idea of a "find" is undoubtedly attractive. Although most of Drouot's *études* have top-notch experts associated with them, the great number of *études*, the sheer volume of material and the frequent emphasis at Drouot-Richelieu on the fast sale of consigned objects occasionally allow things to slip through. Juan Portela speaks of a seventeenth-century Chinese ancestor portrait he walked away with for $35, and Karl Lagerfeld enjoys recounting the story of a piece of furniture from the royal château at Saint-Cloud that he discovered at a recent sale. "No one knew what it was," he marvels. Jacques Grange shows equal pleasure when

ABOVE: *Viviane Jutheau, who is one of approximately 100 independent auctioneers at Hôtel Drouot, stands in her art-filled office situated across from Drouot-Richelieu, which is considered the heart of the French auction world. She is called a* maître, *the respectful title that is given to auctioneers.*

Drouot has been referred to as the attic of France, and on any given day a goodly portion of the inheritance of three centuries seems to shelter beneath its eaves.

he recalls a suite of eighteenth-century armchairs that arrived in the salesroom directly from a barn in the provinces. Covered by pigeon droppings, the chairs were neglected by auctioneer and bidders alike, but once cleaned, they revealed themselves to be in impeccable condition and worth many times the price he paid.

Drouot is treasured by its regular clients for far more than an occasional bargain. As Lagerfeld notes, "Drouot is a mine, and a rich one at that. Today, when quality is so difficult to find, I am always astonished by what Drouot comes up with." The range and quality of French and European furnishings and decorative objects offered at sales organized by major *études* like Ader Picard Tajan can be extraordinary. Equally seductive is the fact that a fair amount of this material is new to the market, which quickens the interest—and the bidding—of both dealers and collectors.

Viscount Raymond de Nicolay, a *commissaire-priseur* who specializes in the French decorative arts, explains, "We still have the ability to reach into châteaux and old family collections to find material that is virgin. A commode or cartel clock that has been in a ducal household for several hundred years has a rather special allure. The appearance of fresh material is something you don't see as much in American sales." Indeed, a small but important group of American private buyers, tired of the French ma-



BELOW: *President of the Company of Auctioneers,* maître *Joël-Marie Millon (with gavel) presided over Drouot-Richelieu's November 1988 sale of contemporary tapestries, which drew a large audience. Included in the auction were designs by such masters as Sonia Delaunay and Alexander Calder.*



terial that seems to rotate through the New York salesrooms from one Palm Beach estate back to another, have made it their business to follow Drouot's sales carefully. Major collectors such as Jayne Wrightsman, Basia Johnson and Elizabeth Keck, as well as top-ranking museums like the Getty, are all regular purchasers. The Getty is particularly proud of a seventeenth-century bronze by Adrien de Vries that de Nicolay found sitting quite anonymously on a mantelpiece in a remote country château.

Drouot has much to offer, as well, to lesser mortals enjoying a two-week vacation in the French capital. Beautifully carved early-nineteenth-century provincial armoires of the sort that sell for $6,000 to $12,000 in New York can be had on a daily basis at Drouot for $1,500 to $3,500. These are particularly smart buys for travelers, as they can often be unpegged and broken down into a set of planks to facilitate shipment. Other regularly available buys include marble-topped Louis Philippe commodes and late-nineteenth-century Limoges table services, both of which tend to fetch $400 to $600; simple Empire bedsteads that sell in the $250 to $450 range; and a miscellany of inspired junk —antique prints, crystal tableware, Art Déco vases, silver hairbrushes, old dolls, copper saucepans, and linens, all for between $15 and $150. Catherine Deneuve is a regular buyer at Drouot in the latter category, and can often be found at presale exhibitions rifling through piles of old embroideries or searching for antique washbasins and odd Provençal furnishings for her farmhouse in Normandy.

Alas, all good things have a price, and this is especially true at Drouot. With the exception of the eighty annual sales held at Drouot-Montaigne, and the more important auctions held at Drouot-Richelieu, too many of Drouot's two thousand annual sales merit what French art critic Joseph Roy has termed "the Olympic medal of discomfort." Buyers should not forget that a substantial surcharge of time and exhaustion can often be an unwelcome addition to the price of purchases at smaller sales.

Exhibitions for all but the most important auctions are held for only one day, normally on the eve of the sale, and for one hour on the day of the sale itself. It is during this period,

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BELOW: *In the morning the doors at Drouot-Richelieu are opened to the public, and a mad crush of people begins rushing in to inspect the pieces, which can run the gamut from jewelry to armoires, from paintings to ceramics.*



RIGHT: *Over 1,000 sales are held each year on three floors of the modern Drouot-Richelieu building on the rue Drouot.* BELOW: *The venerable Théâtre des Champs-Elysées on the avenue Montaigne is now the location for the auctions of Drouot-Montaigne.*







A GUIDE TO THE DROUOT AUCTIONS

Drouot-Richelieu
9 rue Drouot (in the ninth arrondissement)
Telephone: 48-00-20-20
Métro stations: Richelieu-Drouot; Le Peletier; Notre-Dame de Lorette
Parking: Entry to garage at 12 rue Chauchat

Drouot-Montaigne
15 avenue Montaigne (in the eighth arrondissement)
Telephone: 48-00-20-20
Métro station: Alma Marceau
Parking: rue François Ier

AUCTION INFORMATION

The Gazette de l'Hôtel Drouot *is the bible of the French antiques trade and the best source of information on auctions at Drouot. The* Gazette *appears on news kiosks in Paris every Friday from September until the end of July and sells for 10 F. Those interested in an air-mail subscription to the United States can send a check for the equivalent of 1,200 F to* La Gazette de l'Hôtel Drouot, *99 rue de Richelieu, 75002 Paris.*

In Paris, dial 48-00-20-17 for recorded sale information. An English-language message plays after the French-language version.

Finely illustrated catalogues for Drouot's most important sales are available individually and by subscription. Drouot divides its subscriptions into 13 specialties ranging from fine wines to Impressionist and modern paintings. Individual subscriptions cost from $35 to $600 depending on sale frequency. A subscription to all of Drouot's catalogues is available for approximately $2,900. Catalogues are sometimes issued only a week or two before sale dates, and though Drouot's catalogues are sent by air to New York and mailed from there, they occasionally arrive late. For more information, telephone Mme Reveillac at 33-1-48-00-20-43 or write to Drouot, Service des Catalogues, 9 rue Drouot, 75009 Paris.

SALES AND EXHIBITIONS

As a rule, most presale exhibitions at Drouot-Richelieu are held on Tuesday, Thursday and Saturday, and most auctions take place on Monday, Wednesday and Friday. Expositions at Drouot-Richelieu are typically held on the eve of a sale from 11 to 6, and on the day of a sale from 11 to noon. Auctions at Drouot generally begin at 2.

At Drouot-Montaigne, exhibitions are usually held on the eve of a sale from 1 to 11 P.M. and on the day of the sale from 1 to 6. Auctions at Drouot-Montaigne begin at 8 P.M.

Drouot's sale schedule is full year round with the exception of the annual August closing. Major sales are held regularly through the year, but the busiest months are November, December and March through June.

SHIPPING

Shipping arrangements can be made with Gerfaud, an international transport firm located a short walk from Drouot-Richelieu. If requested, Gerfaud will provide free shipping estimates for items of interest during auction exhibitions, and will stockpile, encase and ship items by sea or air directly to addresses in the United States. Gerfaud, 14 rue de la Grange Batelière, 75009 Paris; 48-24-21-36.

Almost any type of art or antique can be found at Drouot-Richelieu, where more than 400,000 items are auctioned off each year. LEFT: *Chairs fill a storeroom at Drouot-Richelieu.*



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from eleven until noon, that buyers are permitted to examine objects displayed in the vitrines. This is little time indeed to check quality, condition and marks on the assortment of bronzes, porcelains, silver, manuscripts and cabinet pictures typically locked inside. Estimates are not always provided, even in the catalogue sales, and buyers are sometimes presented with widely diverging opinions depending on which of the floor personnel they consult.

Most sales begin at 2:00 P.M., and except for the more important auctions, which normally have sufficient seating, it is wise to arrive in advance. When the salesroom doors are opened, the crowd pushes and shoves its way into the room, and if one is lucky enough to be at its head, this is the time to make haste for a seat. Most bidders in the smaller salesrooms stand elbow to elbow, sandwiched in between mounds of furniture—an ambiance that has been aptly compared to rush hour in the Métro.

At Drouot-Richelieu, auction-goers need not register to bid, and bidding is done by voice, by upraised hand or by a nod of the head or an elevated eyebrow, not by paddle. Karl Lagerfeld recalls making the winning bid on a set of late-eighteenth-century Sèvres by accidentally gesticulating in conversation with his friend. Fortunately, he got the Sèvres for a very good price and has no regrets. Those less lucky should control their movements, or be ready to exclaim, *"Ça n'est pas une enchère!"* ("That's not a bid!") in the unlikely event that a gesture is misinterpreted.

Sales at Drouot-Richelieu advance at a pace of 50 to 60 lots per hour

> The reaction is one of perplexity as the auctioneer detours from old-master drawings to battered hobbyhorses.

—a glacial rate compared with the 120 lots an hour that is the norm in New York. Since most sales average about 200 lots, and since the majority of auctions held at Drouot-Richelieu are uncatalogued, this can mean an agonizing afternoon on one's feet, making the superb pair of provincial armchairs one is waiting for look less appealing by the minute. Fortunately, uncatalogued sales do have a secret logic. According to an inexplicable but relatively immutable order, books are traditionally sold first, followed by paintings, prints and drawings, and then objects. Furniture generally comes up at about

continued on page 190



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continued from page 188

4:00 P.M., and rugs and lighting usually close the sale. Experienced buyers know this and, having estimated when their objects will come up, choreograph an elaborate ballet from salesroom to salesroom, taking in as many of the auctions in progress as time and agility permit. For the inexperienced, however, it can be heartbreaking to attempt this, only to miss the gilt birdcage or bronze figure that had caught one's fancy.

In the event of a successful bid, the *crieur*, or barker, will make his way through the crowd to present the buyer with a form known as a *bulletin*. This allows the purchaser to take possession of the object after payment, which is typically demanded immediately in cash or by French check. Individuals intending to spend large sums can make payment arrangements before the sale with a representative of the *étude*. This will greatly simplify the process.

If prior arrangements have not been made and upcoming lots are of interest, bidders should signal to the *crieur* that they wish to wait to pay and hand over a business or calling card with both their home and Paris addresses. Those uncomfortable with the idea of carrying large sums of cash can at this point hasten to any number of foreign exchange offices on the nearby boulevard Haussmann, where they can cash traveler's checks before returning to make payments in the salesroom. Pickup may be effected during the sale, immediately after, or before ten the next morning in the *magasin*, or storage room, adjacent to each salesroom.

If all of this sounds overwhelming, a team of hostesses clad in elegant Nina Ricci suits preside over the catalogue sales desks in the main lobbies of both Drouot-Richelieu and Drouot-Montaigne. At one point or another, most foreign buyers come to regard these women as combination saviors and secret weapons. The hostesses speak English and go out of their way to assist American visitors. They are more than happy to leave their desks for brief periods to translate or otherwise facilitate the resolution of problems or questions that arise during exhibitions or sales. □

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continued from page 172

wing chair or a Chippendale mirror, you buy it from him."

The air is slightly less rarefied at Kenneth Jackson; pieces may not be museum quality but are still very good, elegant and decorative. "He has quite a bit of eighteenth-century Continental furniture, and a lot of American dealers come to him," says Meehan. "You'd get the same thing there that you'd pay an arm and a leg for in New York." Both shops are on Thistle Street, Edinburgh's equivalent of Bond Street in London or New York's Madison Avenue.

Malcolm Innes's gallery has an excellent selection of Scottish sporting art, a nineteenth-century phenomenon, as well as portraits and landscapes. A. F. Drysdale is a first-rate decorator's shop, "on the same taste level as someone like Nina Campbell," says Meehan, with a good selection of reproductions and fabrics. Meehan also visited one of Scotland's best-known sources for tartans and tweeds, Cunningham & Company. Cunningham has been in business since the reign of George III (rumor has it that Ralph Lauren gets the tweeds for his home collection there, but he's not telling).

Edinburgh to Glasgow is only about a forty-five-minute trip, made easy by a modern highway—"it's a straight shot," says Meehan—but she detoured long enough to stop in at some shops near Glasgow, among them the Antique Shop in Kilbarchan, not far from Johnstone. Nina Campbell recommends it, as does Laurance Black, who characterizes it as "a place the trade would call on" for decent furniture and decorative items, a welcome relief from the "prewar knickknacks" featured in many shops in villages or in the countryside. Meehan was smitten with one of its owners, George Gardner, and with the shop, which, unlike most Scottish antiques shops, has a seemingly endless inventory. "You have to make an effort to see things, because everything's on top of everything else," says Meehan. "It looks like a junk shop, but it's got wonderful stuff, very decorative, amusing, interesting pieces, like majolica *faux-*

It's best to go, dealers on both sides of the Atlantic agree, as Meehan did: for pleasure.



bamboo—everything that's chic now in New York. You could furnish a household from Gardner's—*everything* was there."

In Glasgow, Meehan had time only to whisk through the city. While Glasgow has always had wonderful museums, it has never been known as a pretty place. City beautifiers are changing all that, however. There is new money in this old industrial town, and it shows. "It's coming up in the world—you get the feeling from the shops," says Meehan.

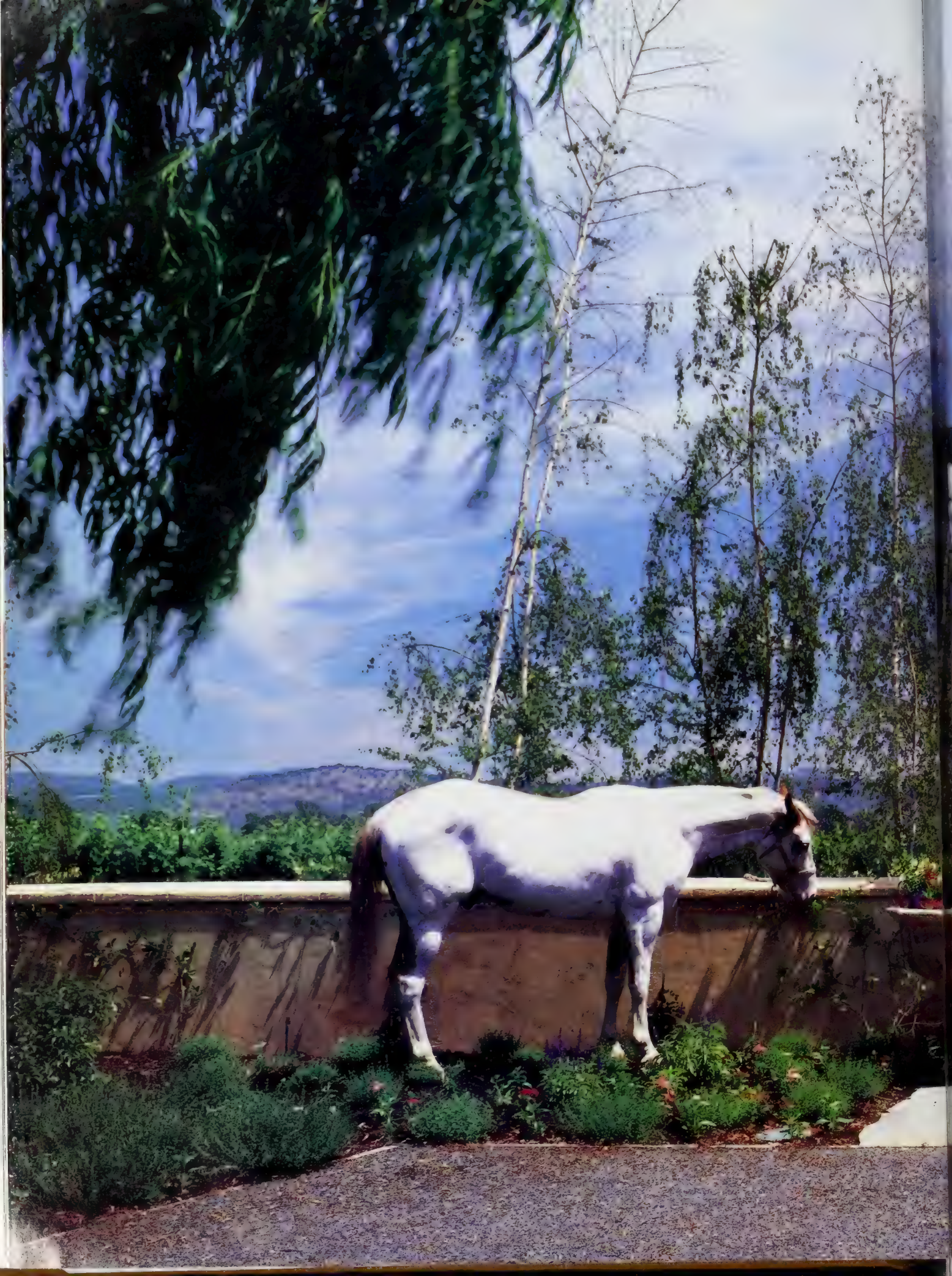
The decorator had such a high time in Scotland that she has planned a return trip. Asked for their advice on what she might look for and where she might go, experts offered some appetizing tips. Nina Campbell recommends keeping an eye out for Scottish linens like "damask tablecloths, marvelous pillowcases" and cautions that prices at estate sales are apt to be "incredibly high."

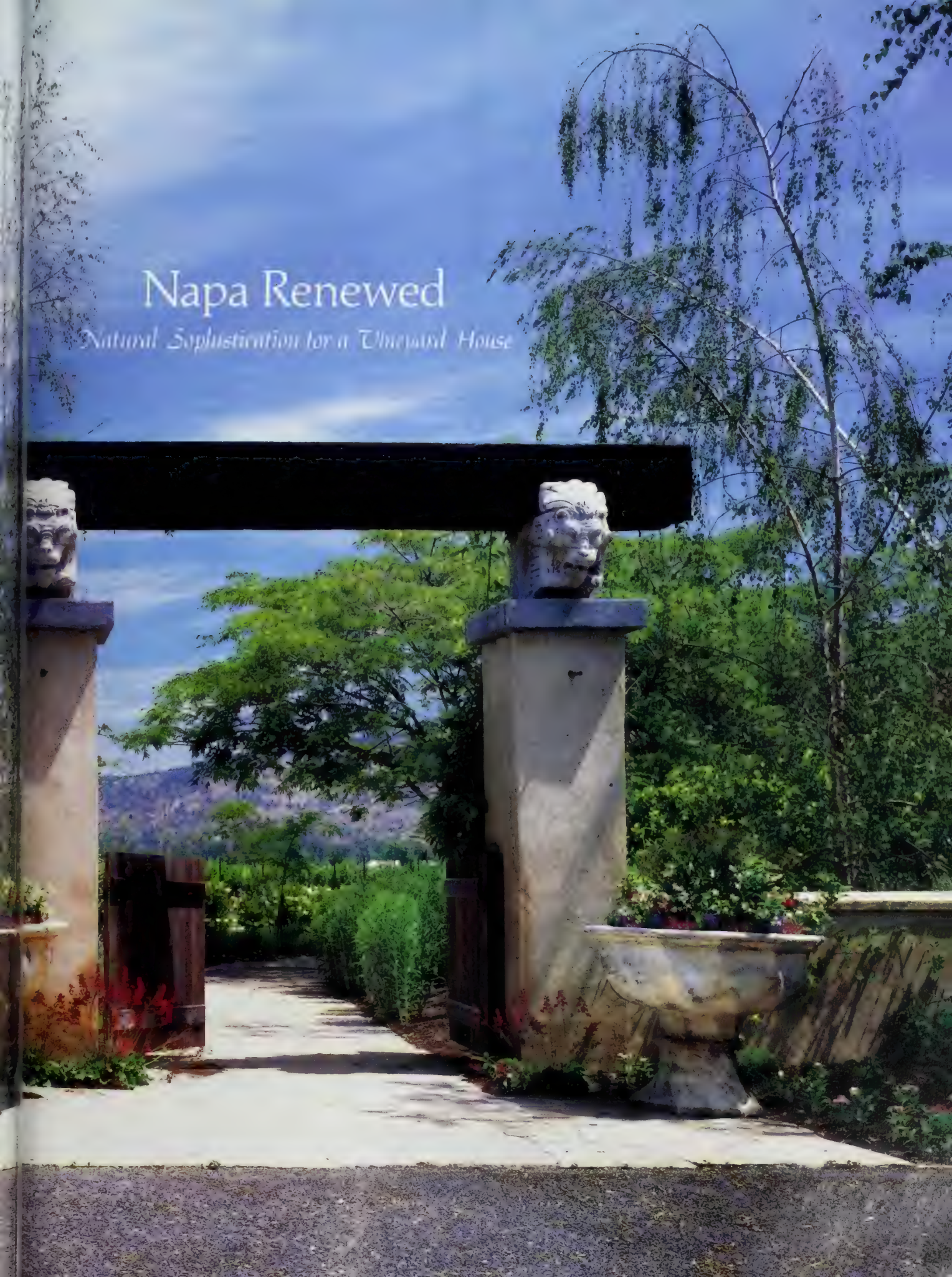
Campbell and Linda Horn urge travelers to attend the hotel fairs held throughout the country, though they advise that endurance is the key ingredient for a successful visit—there is lots and lots of stuff, some of it not good, most of it in the smalls category. "You can go to five of them and it'll be a disaster, and at the sixth you'll find wonderful things," says Horn. Laurance Black is particularly loyal to the fair at the Roxburghe Hotel in Edinburgh, which is held three times a year; Campbell is fond of a more modest fair in Inverness. A sharp-eyed attender might find, for example, a good piece of Wemyss ware, the nineteenth-century pottery that is now coming into vogue and is "holding its own" in price, says Horn, against majolica.

A visitor might also take time to go to Perth, which, after Edinburgh and Glasgow, leads Scotland in antiques (William Beaton and John Walker of Coach House Antiques are considered to be among the best dealers). In Edinburgh, stop in at Paul Couts, specializing in fine furniture, and Whytock & Reid, with its good quantity of what Black calls "furnishing pieces—not collector's items, but perfect for furnishing with." In Glasgow, Ewan Mundy recommends Cyril Gerber, the Barbizon Gallery for English and Scottish painting, and the Compass Gallery for contemporary art—and of course, his own establishment for nineteenth- and twentieth-century art (including examples of the Glasgow School) and for Glasgow Art Nouveau pieces crafted by Josef Hoffmann. The Fine Arts Society, which has locations in both Edinburgh and Glasgow, sells nineteenth- and twentieth-century paintings as well as a variety of Mackintosh furnishings.

But mostly, says Meehan, go for the pleasure of it all, and for the chance to meet the Scottish. "The finest discovery I made," she says, "was how wonderful the people were."







Napa Renewed

Natural Sophistication for a Vineyard House

INTERIOR DESIGN BY THOMAS BRITT, ASID
TEXT BY JEFFREY SIMPSON
PHOTOGRAPHY BY JAIME ARDILES-ARCE

PRECEDING PAGES: An Arabian horse grazes in the courtyard of W. Clarke and Elizabeth Swanson's Napa Valley vineyard, recently transformed inside and out by interior designer Thomas Britt and architect Karl Smith. The gate leading to the house—one of four courtyard entrances—has lion's-head corbels.

"WE WANTED TO have our house in the Napa Valley fit in with the atmosphere of the countryside around it," says W. Clarke Swanson, who has recently created a new vineyard in what has become one of the world's most famous wine countries. That's why he's so pleased with the house designed for him and his wife, Elizabeth, by their old friend Thomas Britt. "The stucco walls and roof tiles are reminiscent of Bordeaux," says Swanson, whose family founded Swanson's frozen foods, "and the fieldstone floors, which continue outside as terraces, are reminiscent of the earth in which we're growing the grapes."

This house is the sixth of seven projects that Britt has done for Clarke Swanson since both men were in their twenties and Britt designed Swanson's first New York apartment. After careers in radio, cable TV and newspaper publishing, Swanson bought the Napa Valley vineyard in 1985, planted vines and created several new wines. When he first saw the house, however, he thought it "looked like a trailer with two porches." Naturally, he turned to his old friend to transform it into the perfect vintner's country house.

With the collaboration of Karl Smith, an architect at William Turnbull Associates in San Francisco, the interior was changed into an enfilade

RIGHT: "I wanted to emphasize the scale of the house," says Britt, who in the living room hung an eight-foot grain-threshing board over a chest-height Portuguese commode. A set of Louis XV–style fauteuils that once belonged to Syrie Maugham and two 18th-century country French walnut benches contrast with oversize sofas made of bent willow.









ABOVE: The breakfast room contains an 18th-century country French armoire, a round plank-top table and an American primitive child's horse. RIGHT: An 18th-century horseshoe-shaped dining table seating 20 is surrounded by country French ladderback chairs with rush seats. Says the designer, "The table is known to come from a monastery, because each place has its own drawer for the monk's silver and napkin." Accents include a Flemish-style mirror, Italian bronze sconces and hurricane lamps. The hanging French wine basket is 18th century.

of graceful spaces punctuated by French doors crowned by fanlights, the whole done in Brobdingnagian dimensions. "I've always liked things on a big scale," says Britt, "but I also like them to be appropriate. This shouldn't be a copy of a French or Italian house; it should be indigenous to California, with a feeling for a European heritage."

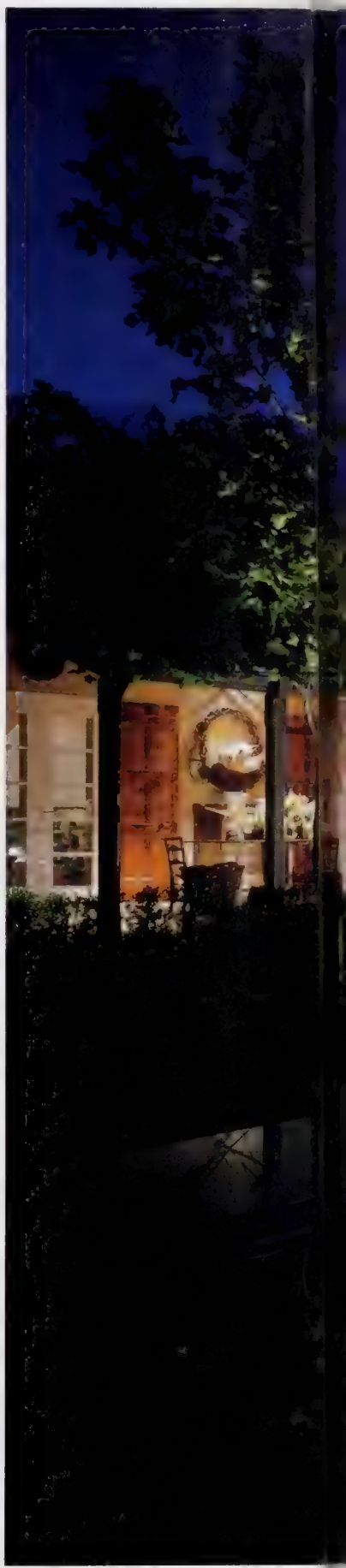
Achieving that effect took some doing. "First we commissioned two huge sofas to be made of bent willow branches," says Britt. "They won Elizabeth Swanson over to liking the house." Then, shopping in San Francisco and Carmel, the designer found Corinthian capitals to serve as low tables, wrought-iron four-poster beds, a horseshoe-shaped dining table that seats twenty, and a twelve-foot-tall Queen Anne mirror from the estate of the late Michael Taylor.

The drama of the design was underscored by a swashbuckling last-minute installation. "Some of the pieces were very late in arriving," the designer recalls, "and Clarke Swanson was anxious for the house to be finished because his mother and his sister—Mrs. Charles H. Price II, whose husband was then ambassador to the Court of St. James—were coming to visit. There was only one thing to do. With my assistant I drove a big truck—which I'd never done before—to San Francisco and picked up the furniture, including a marble console table that Charles Gaylord lifted onto the truck himself. When the ladies arrived they were taken around the grounds and seated on the terrace by the pool, and while they were still outside, the last of the furniture was installed."

Now that it is finished and lived in, the house has the feeling of a pavilion created for urbane aristocrats who are serious about their time in the country. The interiors are flooded with







ABOVE In the master bedroom is a bronze Italian Renaissance-style bed. "The maharani of Jaipur found the cotton for the draped panels because I had difficulty in locating it," says Britt. In the hallway beyond, a bronze Lurie bowl stands on an Italian stone console below a Flemish-style mirror. The massive doors are oak. RIGHT The rear of the house—reminiscent of a South American horse ranch—looks onto a pool terrace surrounded by irregular stone slabs. The slabs are also used throughout for the interior floors and add to the rustic flavor

outdoor light in the daytime and illuminated by ceiling spots clamped onto the exposed wooden rafters at night. (One of the subtleties of the house is that there are no lamps in any room.) There is a set of four Louis XV–style chairs and a sofa that belonged to Syrie Maugham sitting on the fieldstone floor at formal points adjacent to the rustic willow sofas. An eighteenth-century French granite capital stands against a rough stucco wall holding a nineteenth-century cast-iron urn filled with flowers.

When Tom Britt was redesigning the house, he realized that he wanted to place the rooms so that there were straight vistas and sight lines at right angles to each other throughout the interior. "I like everything to be done on a grid," says Britt, "and then softened by the details and textures and colors of the pieces I use."

This sense of an underlying order, planted in a nurturing, verdant environment, is characteristic of the property. When Clarke Swanson had first bought the vineyard he "ripped the vines," the term for pulling up old vines in preparation for planting new ones. "Many of the vintages that had been grown there were no longer popular, and we wanted to experiment," he says. In 1990 Swanson Cabernet Sauvignon will be introduced. Indeed, in the natural sophistication of its design, the completed Swanson house itself might be compared to a newly bottled vintage from the heart of the Napa Valley.□

"It shouldn't be a copy of a French or Italian house; it should be indigenous to California."



A Parisian Bijou

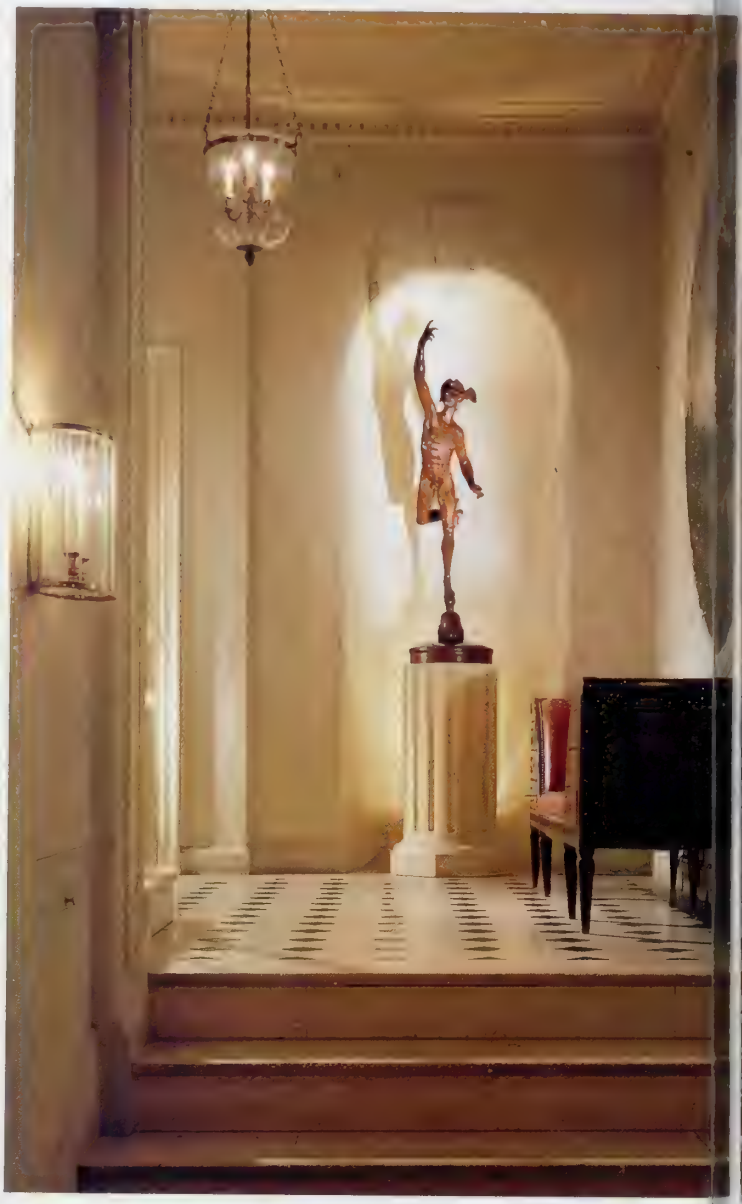
Glittering Prizes in a Designer's Louis XVI Pavilion

INTERIOR DESIGN BY VALERIAN RYBAR, ASID, AND
JEAN-FRANÇOIS DAIGRE, ASID
TEXT BY AILEEN MEHLE
PHOTOGRAPHY BY JAIME ARDILES-ARCE

BELOW LEFT: The austere 18th-century façade of interior designer Jean-François Daigre's house, located on the rue du Bac in the heart of Paris, belies the opulence he and Valerian Rybar created within. The historic Louis XVI pavilion is replete with a cobblestoned courtyard. BELOW RIGHT: "I used strong architectural features in an eighteenth-century French manner in the entrance hall," says Daigre. A pearwood statue of Mercury after Giambologna commands the lighted niche. An English oval landscape hangs above a banquette. OPPOSITE AND COVER: "The mirrored salon is my fantasy," says Daigre. "The curved mirrors stop the reflections at the four corners of the room by concentrating all the lines in a columnlike architectural structure."

The most fascinating aspect of this Louis XVI pavilion is its tranquillity.





JEAN-FRANÇOIS DAIGRE, the noted international interior designer, has lived in an exclusive town house on the rue du Bac in the heart of one of the most desirable quarters in Paris for the last fifteen years. From the moment he first saw this little bijou, he knew it was the beauty with good bones he had been looking for. An eighteenth-century dwelling, it is the most sought-after type of Paris house, described as *entre cour et jardin*, or "between courtyard and garden." With imagination and flair, Daigre knew he could make it even more beautiful.

This is what the gifted Daigre is all about: making things beautiful—and unforgettable. It is this unique panache that has made him indispensable to the great hostesses of Paris. The baroness Guy de Rothschild, the buzzing queen bee of the Paris haut monde, wouldn't dream of giving one of her *grandes soirées* at her city and country hives without his guidance. He has decorated her famous Proust ball, her eerily magnificent Surrealist gala and many of her charity extravaganzas at the Louvre and the Paris Opéra.

Daigre is really a *metteur-en-scène*, a set designer whose sense of drama makes a visit to his house like going to the theater. The chicest women in Paris love to be invited for festive dinners *chez lui*. On those nights they must look their most beautiful because in his magical, mirrored salon they will see themselves reflected unto infinity, an ever-changing kaleidoscope of fashion and beauty. Even the gentlemen cannot resist glancing at themselves, straightening a black tie, smoothing their hair.

For less formal occasions, there are his renowned buffets, to which he invites as many as fifty guests. Sumptuous repasts are set up in the vibrant red-and-black dining room, and people may sit wherever they please.

In summer, the trellised patio on the second floor is brought into play. A feast is set up on stone tables, and in the tented courtyard opening to







the sky, the fortunate guests inhale the perfume of four towering camellia trees from Brittany. Eight feet tall, they stand in each corner and bear ten thousand flowers during the spring months. The only sounds one hears are the chatter and laughter of elegant people enjoying themselves, for one of the most fascinating aspects of this lovely Louis XVI pavilion in the middle of the noisy city is its total tranquillity. There is no sound of traffic, only the singing of birds and the humming of bees.

Although the eighteenth-century facade of the house is original, Daigre gutted the interior and completely redesigned the architecture. The second-story library and bedrooms were designed to face the interior patio. Even though Daigre lives in New York and this is his secondary residence, he sought perfection, knowing that he would often use the rue du Bac jewel box as a guesthouse for his demanding friends.

Ever aware of the drama of contrasts, Daigre and his partner, Valerian Rybar, designed a classic, almost austere entrance of *faux*-stone and off-white painted boiserie. The focal point of the space is a pearwood statue of Mercury, but all else is smartly stark. So when the butler opens the pair of eighteenth-century gray-and-gold boiserie doors into the startling surprise of the mirrored salon, the effect is dazzling.

The room is a marvel of architectural treatment, a miniature replica of the Hall of Mirrors at Versailles. The ceilings and cornices and the baseboards are all mirrored. It is the glamorous, fantasy salon that Daigre has always envisaged, all its corners rounded to contain reflections, shimmering, golden, a crystal palace filled with treasures, reflected over and over. There are eighteenth-century

Endlessly reflected in the dazzling mirrored salon is an early Imperial Roman bust that is surrounded by an array of antique weapons, a Régence giltwood mirror, a Louis XV marble fireplace and two grisaille panels representing architectonic subjects. In the center is a Japanese box embellished with gold lacquer.





giltwood consoles, a white marble early Imperial Roman bust, a Régence giltwood mirror, and a pair of Han Dynasty horse heads used as andirons for the Louis XV marble fireplace. Sofas and banquettes are covered in silver-gray suede, and poufs in gray satin hand-painted to resemble malachite—furniture and fabrics specially designed by Rybar and Daigre. The gray-and-gold theme is carried out in the Louis XV armchairs of giltwood and glove leather. The glittering array of objects—rock crystal and lacquer, porcelain and vermeil—are collectors' dreams.

Again resorting to contrast, Daigre has designed the octagonal dining room in a seventeenth-century style, a complete turnabout from the crystal salon. Here there is a solid, warm feeling. An extraordinary German cabinet made of carved ebony with panels of embroidery, pearls and silver stands against one wall. The twelve massive repoussé leather dining chairs are seventeenth-century Portuguese. The walls are red suede-like material and the draperies made of Thai silk. The textured stainless-steel floors, which are a Rybar and Daigre trademark, are covered with an embroidered Portuguese rug, and again a plethora of objects collected on world travels lend the luxurious air that characterizes the highly personal style of these two designers.

The staircase leads to the intimate upstairs blue-and-gray library with a concealed bar and music center. Not concealed are the nineteenth-century Burmese tapestry hanging over the sofa, embroidered with gold and

continued on page 298

LEFT: "To create a more intimate atmosphere," recalls Daigre, "the four corners of the dining room were cut to form an octagonal shape." Dominating the dramatically hued room is a 17th-century German carved ebony cabinet with unusual panels of embroidery, pearls, silver plaques and painted paper. FOLLOWING PAGES: The bedroom, with its high ceiling, was shaped with a metallic structure and leather panels in order to resemble a Roman war tent. The carved wood Neoclassical war trophies and the pair of armchairs after Thomas Hope previously belonged to Somerset Maugham.









"It's a mix of contemporary pieces and items from other cultures and periods," says Jay Spectre of the Dallas residence he designed for a young family. "It has a very fresh, twentieth-century look." ABOVE: Robert Graham's *Single Head*, 1973, stands at the foot of the Art Déco–style staircase. RIGHT: Frank Stella's *Then Came a Stick and Beat the Dog*, 1984, is mounted above a Michael Graves console in the entrance hall. Facing it is Jim Dine's 1962 *Colorful Hammer Rack*. OPPOSITE: Déco-style sconces complement the sleek black-marble-and-lacquer vanity in the bath. Embossed leather wallcovering from Clarence House.

Artful Independence

Up-to-Date Backdrop for a Contemporary Collection in Dallas

INTERIOR DESIGN BY JAY SPECTRE, ASID
TEXT BY MICHAEL ENNIS
PHOTOGRAPHY BY PETER VITALE

JAY SPECTRE finds a curious paradox among many of today's younger patrons of the design arts. "So many young people are making eighteenth- or nineteenth-century statements and not making their own twentieth-century statements," says the Manhattan-based designer, who with partner Geoffrey Bradfield has very successfully emphasized the modern in postmodernism, creating sophisticated, pared-down interiors that comfortably accommodate a broad range of period inflections. "It's interesting when you consider how entrepreneurial and independent so many of these young people are, and yet they often betray their insecurity by asking a designer to give them a look that reflects nothing of themselves."

Not so, Spectre hastens to point out, the young Dallas couple who engaged his firm to remodel the house they share with their two sons. "They are a young couple with a truly international point of view, well rounded, well read, well traveled, active in sports; they have a marvelous art collection. They didn't come to me to





"The house is cozy now that the children," says the husband. "It's definitely modernist, and while it's sophisticated for this part of the world, it's very relaxed." *Untitled*, 1960, by Kenneth Noland hangs above an antique Italian parquetry commode in the living room. A pair of sofas divide the room, creating two conversation areas. The leopard-print sofa's chair between them holds 1930s alabaster lamps with plaid silk shades. Above the *faux*-stone fireplace is a Regency gilt mirror; the rug is a rare Chinese antique. Classic Home fabric on sofas and steamer chairs; Stark carpet.







seek their identity." Adds Bradfield: "They don't have to go back to the London club look in order to emerge from it. They have a very good feeling about the time they're living in."

Spectre and Bradfield took on the project at the outset of a two-year interior remodeling and expansion of the large, 1940s vintage brick structure, working with architect Downing Thomas, formerly of the Dallas firm Thomas & Booziotis. The clients, whose interest had been piqued initially by an article featuring Spectre's own residence, required an interior that would be sophisticated yet unlabored, a house that wouldn't need elaborate dressing up for special occasions—and tedious dressing down for everyday family life. "They were not interested in overdecorating," notes Spectre. "They understand editing."

That didn't make the designers' job particularly easy; as Bradfield observes, "a great amount of detail goes into a look of simplicity." Nowhere is this quality more evident than in the dining room, where the designers created a subtle leitmotiv that carries through the entire house. The white oak floors and the furnishings—gray veneer bird's-eye maple tables, commissioned in Paris, and an Oriental sideboard with the original nineteenth-century lacquer—contribute a formal simplicity and an unobtrusive textural richness; the most emphatic statement is made by the elegant 1920s-style geometry of the hand-painted silk wallcovering from a design by Sonia Delaunay, a favorite of both the designers and the clients. Draperies of the same fabric frame a view of the sweeping, Déco-style spiral staircase, carpeted in a similar pattern of Spectre's own design. The room is at once cosmopolitan and casual, epitomizing the designers' knack for, as Bradfield puts it, "an informal approach that ends up being very sophisticated."

On the opposite side of the entrance hall—which displays a large Jim Dine canvas and a Frank Stella print above a Michael Graves console—is a small, painting- and sculpture-filled gallery that opens onto the living room, the most deliberately formal and powerfully orchestrated space in the house. The immediate impression is one of stunning, 1930s moderne elegance: the sheer white walls in *faux*-limestone, the handwoven braided white carpet, the sleek, aerodynamic contours of Spectre's steamer chairs—also in deeply textured white—and paired back-to-back sofas divided by another Spectre trademark, a "waterfall" sofa-table in brushed steel. But the room is hardly a Déco period piece; a 1960 Kenneth Noland abstraction, eighteenth-century Italian parquetry commodes, a gilt Régence mirror, an unusual antique Chinese rug and the dazzlingly blue French silk draperies—"they suggest an elegant nineteenth-century Neoclassical attitude," says Spectre—are ample evidence of a more catholic approach. "We wanted an international look," affirms Bradfield. "You could imagine a room at a villa in Nice," an effect heightened by the view of lush grounds and a large azure swimming pool.

The densely wooded site also provides a vivid backdrop for the library, which Bradfield describes as "almost a garden room." An Irish hand-knotted rug echoes the floral motif, while two dusky green mohair velvet sofas, celadon-hued fabric wallcovering and the minimalist white oak moldings contribute a plein air mood of spaciousness and informality to the most family-oriented space in the house. The focal point of the room is a Larry Rivers portrait of the husband above the fireplace. The canvas evokes the independent attitude of the clients as well as the autonomy of their art collection in the design scheme. "My husband and I do not decorate with our art," the wife explains. "We think art should stand on its own." And indeed, one of the considerable virtues of the interior design is that it neither overshadows nor submits to the art, but stands comfortably alongside it.

One of the considerable virtues of the interior design is that it neither overshadows nor submits to the art, but stands comfortably alongside it.

The result is a classic twentieth-century residence, progressive yet historically informed, a house that makes strong Déco allusions without slavish imitation. But for both the designers and the clients, attitude is more important than narrow definitions of style. The clients are delighted with the easy functionalism of the design as well as with what it does and doesn't say to their guests. "I think this house is extremely sophisticated," says the wife, "and yet in a very unpretentious way. We don't feel like we're forcing our guests to constantly look around and comment on how sophisticated it is." Adds Jay Spectre, "The house reflects a young couple secure enough to make their own statement."□

"They entertain a lot, often with cocktail parties and informal dinners," says Spectre. PRECEDING PAGES: In the dining room, Helen Frankenthaler's *Migration*, 1968, hangs above a 19th-century Chinese cabinet. A Baccarat vase, Japanese jade hare and antique silver chalices are displayed atop it. The Queen Anne–style chairs are from Kentshire Galleries.

"We're primarily interested in color-field painting," the husband says. "But we don't restrict ourselves to creating a collection of a particular period or style." ABOVE: In the gallery, Tang-style horses bracket a painting by Sam Gummelt. To the right of the doorway is an oil by Tom Holland. *Apus XXI*, 1988, by Al Held is mounted above the bronze mantel; next to it is *Starfish*, a chair by Alan Siegel.

"I've never worked with any other clients who were more secure in their taste," says the designer. "Interestingly, this house also personifies my feelings about comfort and decoration." RIGHT: Family portraits frame a late-18th-century Dutch marquetry desk in the master bedroom. On the fall-front writing surface is a small untitled 1988 sculpture by David Furman. The ebony-and-brass low table, from 1925, is French. Carpet is from Stark.





Buenos Aires Alchemy

Jean-Pierre and Rosemarie Marcie-Rivière's City Apartment

INTERIOR DESIGN BY ALBERTO PINTO
TEXT BY AILEEN MEHLE
PHOTOGRAPHY BY JAIME ARDILES-ARCE

ROSEMARIE and Jean-Pierre Marcie-Rivière, one of the most cultivated couples in the international set, are noted not only for their individual taste and highly personal style but for the luxury, refinement and eclectic beauty of their various houses in France, Switzerland, Greece, Argentina—and who knows where next? They are forever on the lookout for an inviting tree to build a nest in.

Both are collectors. Both love to entertain and do so with imagination and verve, whether it be a costume ball for hundreds or an intimate dinner for six. They have flair and are not too timid to flaunt it.

After the Marcie-Rivières acquired the Argentine estancia they call La Favorita—with a big, beautiful colonial house built late in the nineteenth century, an hour and a half's drive from Buenos Aires—they were sumptuously set with lots of guest rooms (they entertain every weekend at the estancia), blooded horses to ride and real live gauchos to look after the cattle and the farmland. The idyllic country life. But what would they do on those occasions when they wanted to spend a few nights in town doing the opera, the theater or a dinner party? Where would they stay?

That problem was solved quickly. They found what they wanted on the fashionable Avenida Alvear, a pied-à-terre in the center of Buenos Aires in one of those well-built buildings the Argentines, who worship and emulate all things French, call French houses. Very little remodeling was necessary. Calling in José María García Calvo, the young Argentine architect-engineer who had worked with them on La Favorita, they opened the wall between the former living and dining rooms to make one spacious sitting room. When the wall came down, they found on one side of the area a large pillar supporting the building. In the interest of symmetry, they built a matching one on the other side of the room and formalized both with *faux-marbre*.

The Marcie-Rivières' interior de-



"We transfer our base from Europe to Argentina from November till April," says Jean-Pierre Marcie-Rivière (above, with his wife, Rosemarie, in the sitting room of their Buenos Aires pied-à-terre). OPPOSITE: In the entrance hall, a Syrian mother-of-pearl mirror is paired with an Egyptian inlaid chest. Flanking it are Regency-style chairs. The chandelier and candlesticks are Bohemian glass; the Art Déco vase is Baccarat. Wall and drapery fabric from Boussac of France. FOLLOWING PAGES: *The Striding Woman*, a 1912 bronze by Wladimir von Bechtejeff, is given prominence in the sitting room, where a wall was removed to create one large, richly colored space. Blue-and-white covered jars, George II silver candlesticks and a French chinoiserie bronze-and-ormolu clock stand before the Venetian mirror on the marbleized mantelpiece. Against one wall is an ebony armoire with Oriental lacquer doors. The chairs are Victorian; William and Mary stool.







heads. The private rooms include a study and two bedrooms separated by a small living room, a traditional feature of Buenos Aires apartments known as *el salon intimo*, where a round table can be set up for occasional meals taken at home or for an informal supper after a show.

Because the floors throughout are parquet born to be seen, most of the rugs are area kilims. By way of some wondrous alchemy, the rugs complement the amalgam of velvet sofas, Victorian armchairs, Chinese tables, Venetian mirrors, bronze statues and blue-and-white vases.

If the study—with its nineteenth-century Italian chairs, and Louis Philippe secretaire and suede-covered lit de repos—is master-of-the-house masculine, the master bedroom is as beautifully feminine as the mistress of the house. There, the painted Regency-style canopy bed is hung with airy white fabric, the lamps on the Regency-style side tables are of opaline glass and ormolu, and portraits in eglomise frames of nineteenth-century English ladies are painted on glass and mirror. The writing table and dainty stool are English chinoiserie. A bedroom in a fantasy dollhouse might look like this.

ABOVE: Picasso silver plates and a Cartier Art Déco silver box with the coat of arms of Paris are displayed on a Chippendale tea table. The 19th-century Sèvres plaque has a portrait of Empress Joséphine. OPPOSITE: A collection of gold boxes and other pieces, including a blue-and-white chinoiserie bottle, stand on a brocade-covered table in the sitting room. The portrait of a lady is by Jean Baptiste Leprince.

signer, Alberto Pinto, who worked with them on the decoration of La Favorita, helped choose the fabrics—no mean feat since every wall of the apartment is covered in fabric, sometimes hanging in great pleated folds from ceiling to floor. Pinto also had the idea for the handsome draperies in the sitting room, a patchwork of antique brocades of varying shades, mixing silk velvet and patches of wall fabric. Pinto used the same antique embroidered silk velvet on the sofa, above which hangs Monet's English scene *The Tewkesbury Road*. To achieve the feeling of privacy the Marcie-Rivières desired, the underdrapes in the sitting room are of sheer silk hand-painted with Oriental motifs that let in the light but cannot be seen through from the outside.

The furnishings in the luxurious room create a splendid Marcie-Rivière mélange—late-eighteenth- and nineteenth-century French and English furniture with some Chinese and chinoiserie pieces, notably the Chinese Chippendale sideboard.

The Marcie-Rivières call the front part of the apartment the reception area; the rest are the private rooms. These are connected by an arched corridor covered in velvet, its panels studded with gold and silver nail-

For those intimate midnight suppers—everyone eats late in Buenos Aires—the table in *el salon intimo* is set with Chinese Export porcelain and George II silver. Philippe, the chef, prepares a delicious repast, and the conversation is cultured, sophisticated and witty. If one of the guests feels a chill, she can always throw one of the pretty shawls on the sofa over her bare shoulders. Actually, they're not shawls at all but ceremonial wearing blankets from Indonesia. It's the only way, really.□





"The apartment isn't meant for entertaining," says Jean-Pierre Marcie-Rivière. "We only have friends in for drinks or intimate dinners for six." ABOVE: A table in the living room is set with Chinese Export porcelain and George II silver. The rug is a rare Thracian kilim. An oil by a contemporary Argentine painter and a pair of Lelong watercolors hang on the wall. The round table in the corner holds two small scenes of Venice by Guardi. OPPOSITE: Pleated wallcoverings and a Regency-style painted canopy create texture and warmth in the master bedroom. On the wall is an eglomise portrait in a matching frame. Charles X lamps stand on the Regency-style side tables. In the foreground, a Lalique Art Déco lamp is displayed on a 19th-century English chinoiserie table.





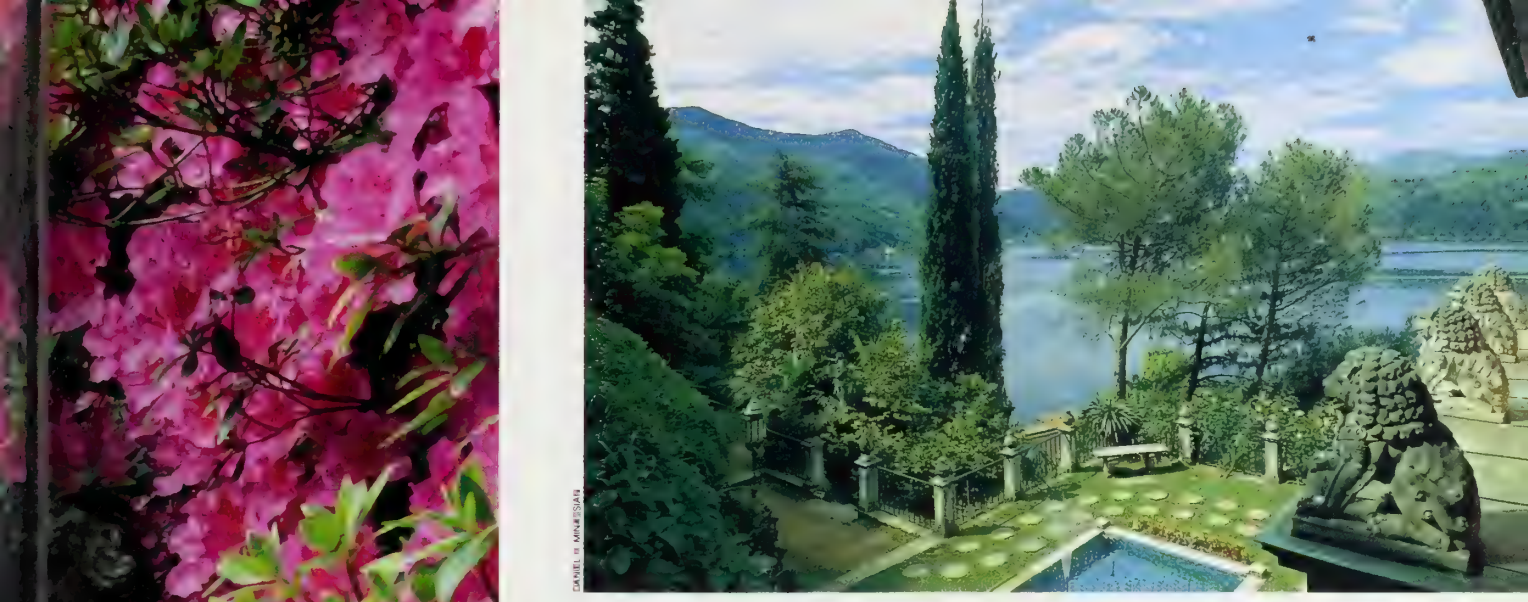
Gardens: Wonders of Scherrer Park

A Monument to One Man's Obsession in Switzerland

TEXT BY DANIEL H. MINASSIAN
PHOTOGRAPHY BY GIANCARLO GARDIN







Textile merchant Hermann Arthur Scherrer traveled the world in the course of his work, but in 1930, when it came time to retire, he settled in his native Switzerland. There he remade a small lakefront estate into an enclave that houses the wonders of the world in miniature. PRECEDING PAGES: Nymphs of Carrara marble sport near the entrance to the park. LEFT: Azaleas blanket a pergola wall in which putti depicting the four seasons nestle. ABOVE: A view from the terrace takes in Lake Lugano, divided by the Italian-Swiss border. Other borders are erased at Scherrer Park, where stones become "elephant footsteps" and Chinese lions guard a Paduan-inspired *palazzina*.

HERMANN ARTHUR SCHERRER was born in Saint Gall, Switzerland, in 1881. As a successful trader in textiles, he spent much of his working life traveling abroad, and before long he became fascinated by the cultures of the Mediterranean, Asia and the Far East. As his business prospered, Scherrer began to invest in works of art from places that had caught his imagination, and finally, when he was in his late forties, this fascination with the foreign crystallized in a single great project, Scherrer Park.

In 1930 he bought a house in the Swiss commune of Morcote, a few miles from Lugano, on a site looking across the celebrated lake toward Italy. With his base secured, he proceeded to buy up parcels of the surrounding land, which had once been covered in carefully tended vines but by then was entirely abandoned to scrub. Within a few years he had clothed the slopes and terraces of his one and a half acres with palms, Lebanese and Himalayan cedars, eucalyptus, araucarias, Andean pines, azaleas, magnolias and camellias. The result was a garden bursting with color and perfume.

Many people would have been happy to leave it at that, but Hermann Scherrer had a much grander design. He envisioned the garden as a backdrop for the wonders of the world—replicas of the works of art and architecture he had admired on his many journeys abroad. In short, he planned to construct, year by year, temple by temple, a microcosm of the exotic world of his travels. The realization of this bizarre project was to continue steadily until Scherrer's death in 1956, and in the early 1970s his widow, Amalia, donated the property to the commune of Morcote, with the absolute proviso that it be kept open to the public.

Today, deities from every civilization coexist in Scherrer's lakeside Elysium. Beyond the baroque lions at the entrance, nymphs and fauns surprise the visitor at every turn. The first delight is a handsome young Bacchus, hidden among the magnolias, palms, bamboo and—if you happen to be lucky enough to visit at the right season—magnificent azalea blossoms. The path leads on to a pergola, also drowned in azaleas, which contains a Venetian bench and statues of the

four seasons. Camellias, flowering from December onward, add a different note of color to the ensemble.

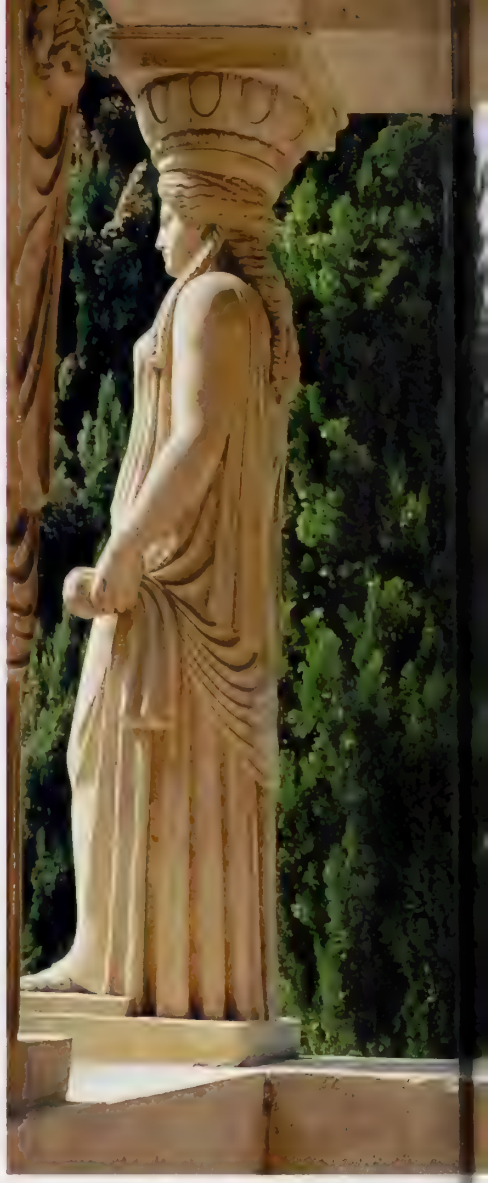
From there, a short flight of steps continues upward past two renderings of the Roman goddess Flora (one from Vicenza, the other from Venice) to a grandiose Renaissance fountain of Carrara marble. Nearby is a belvedere with marble columns from Verona, their rosy color harmonizing beautifully with the surrounding show of azaleas. The belvedere is a prelude to a panoramic terrace that overlooks the lake, while statues of Venus, Hercules, Juno and Jupiter stand like sentries in the background.

Another flight of steps brings visitors face-to-face with a faithful copy of the Erechtheum, the second temple of the Acropolis in Athens. (To construct his temple, Scherrer took quantities of photographs of the original, which he sent to a sculptor in Vicenza.) Nearby is the Temple of the Sun—copied this time from a Spanish original—and a hillside path that continues through dense vegetation to a Siamese tea pavilion and a Japanese garden. There, the head of a stone snake rears disconcertingly from the bamboo canes, as if roused by visitors' footfalls as they pass an impressive statue of the Buddha.

The next turn leads into a forest of bamboo, where travelers are abruptly

BELOW: Five varieties of bamboo thrive in the mild lakeside climate. A leafy grove shelters the Egyptian temple Hermann Scherrer built in consultation with an Egyptologist friend. Statues, copied from originals in Munich, are of Horus and Sekhmet.





projected several thousand years back in time to the banks of the Nile. Scherrer chose the site for an Egyptian temple, the entrance to which is guarded by two divinities in black granite: the lion-headed Sekhmet and the falcon-headed Horus, son of Osiris. The interior of the temple, like the others in Scherrer's garden, is a faithful copy of the original, with basreliefs of Amenophis, circa 1375 B.C. There is also a replica of the famous bust of Nefertiti, not to mention the ashes of the Scherrers, whose will specifies that they repose here for all eternity in the peace of the pharaohs.

On the far side of the bamboo grove, the path is again flooded with azaleas and camellias as it winds past isolated columns and capitals remi-



niscent of Delphi, to a five-hundred-year-old stone bench looking out across the tranquil surface of Lake Lugano. But this respite from globe-trotting is brief; a few steps farther on, and we have reached the shores of Arabia. The scene is now an oasis, shaded by palms, hard by an Arab house. The latter was the last building project undertaken by Hermann Scherrer, which he did not live to complete. Nonetheless, so perfect is the illusion, with the birdsong and scented quiet, that it is easy to imagine the waters of the lake below are a desert mirage, or even the ocean itself lapping at a Red Sea beach.

This illusion is strengthened by two sculptures of Nubian slaves that appear from the dense undergrowth. One stretches himself languidly, as if he had just emerged from a deep sleep or from the water; the other kneels by the path, seeming to point the way from Africa to the Indian subcontinent. And this, naturally, is to be found only a few short yards downhill, in the form of the Indian garden fronting Scherrer's *palazzina*. Four stone elephants stand by with trunks reared; above them, poised to strike, are three cobras. Overlooking all is the sacred cow of Mysore, a scale model of the fifteen-foot-tall statue in southern India that dates from 1659.

The *palazzina*, crowned by four stone lions in the Chinese style, is modeled after the Palazzo Salô at Brugine. Inside there is a women's compound, as in an Indian palace, with marble walls and décor from the Mughal era. On the ceiling is a painting of the heavens that shows the exact positions of the stars at the moment of Amalia Scherrer's birth.

Her husband's brainchild looks today like a somewhat naive blend of cultures, civilizations, styles and eras. Gods and mythologies clash; chronological time is suspended. Yet it all retains a curious power, and the imprint of the man who created it—proof that the born traveler is himself a kind of artist, in that his work admits of no impassable barriers. □

LEFT: A copy of the caryatid porch of the Erechtheum in Athens is carved in one-quarter scale. BELOW: An Indian panorama features a copy of the Mysore statue of Nandi, along with rows of upreared cobras and elephants symbolizing good luck.



Hôtel de Cavoye

A Paris House Appointed by Antiquarian Bernard Steinitz

TEXT BY CATHERINE STYLES-MCLEOD
PHOTOGRAPHY BY DERRY MOORE

THE HIGH STONE wall is scarred and broken in places, but it still confronts the rue des Saints-Pères with a certain haughtiness, a long-standing barrier between this street, which has existed since at least the thirteenth century, and the mansion it conceals. Outside, Paris traffic inches along the narrow way, much as it has always done. Behind the wall, built onto a cobbled courtyard, rises the noble façade of the Hôtel de Cavoye. And behind the house, like a swath of emerald silk, a well-clipped lawn provides the centerpiece to a garden in the French style, modeled after Le Nôtre.

The land once belonged to Salomon de Brosse, the architect for the Palais du Luxembourg, before becoming the property of Paul Bailly, *"aumonier ordinaire du roi,"* who spent so much money building

Bernard Steinitz infused the interiors of the Hôtel de Cavoye with the grandeur of 17th- and 18th-century French decorative arts. The mansion, completed in 1640, is now the residence of a French businessman and his family. BELOW The garden façade. RIGHT A 17th-century replica of the Apollo Belvedere stands in the entrance hall. Gilt atlantes dating from the late 18th century support the Italian table















PRECEDING PAGES Painted and gilded Régence boiserie distinguishes the grand salon A Charles Cressent *bureau plat* exhibits fine chased- and gilt-bronze mounts. The screen is by Louis Cresson. In foreground is a Louis XV fauteuil. Louis XV Savonnerie carpets are from the Château de Bisseret. ABOVE: Elsewhere in the salon, a Fragonard landscape is displayed atop a table; music stand stamped "Canabas." *Canapés* are by Bara. RIGHT: Furnishings dating from the Louis XIV period to the beginning of the Régence—such as a marquetry pedestal by Boulle that holds a clock by Saint-Germain, a desk from a Boulle design and a gilt-bronze chandelier—are arranged in the Louis XIV salon. Rare Savonnerie carpet is Louis XIII

the present house that he couldn't afford to furnish it and rented it instead to Queen Christina of Sweden for her ambassador.

History notes that the architect was Daniel Gittard and that the building was completed in 1640, but lingers more lovingly over Marie-Sidonia de Lénoncourt, irrepressible daughter of an only slightly less scandalous mother, who inherited the house in 1661. Subjected to an arranged marriage with the marquis de Courcelles, she launched into a series of audacious love affairs that resulted in her exasperated husband's having her confined, on the king's orders, to the prison of the Conciergerie. Mme de Sévigné noted it all with her usual zestful irony: "This business about Madame de Courcelles is of great amusement to the groundlings. . . . She is more beautiful than ever: she drinks, eats and laughs and complains of one thing only, which is that she has not as yet found a lover in the Conciergerie."

Marie-Sidonia was permitted out of prison in 1679 to sign the sales papers for the house in favor of her tenant, Louis Oger de Cavoye, a handsome and intellectually distinguished Picardian who was to number Racine and Boileau among his



many brilliant acquaintances, and who was himself no novice at gallant adventures. He was, in fact, Marie-Sidonia's favorite lover. There can be no doubt that the house was magnificently furnished in his time, since he was one of the most intimate friends of Louis XIV, himself one of the greatest builders of all time. So close was the relationship that when Cavoye fell ill, the king refused to envisage his departure from Paris for health reasons. "Cavoye, let us die together," he said. They died only five months apart, Cavoye in 1716, and it is his name that has remained attached to the house.

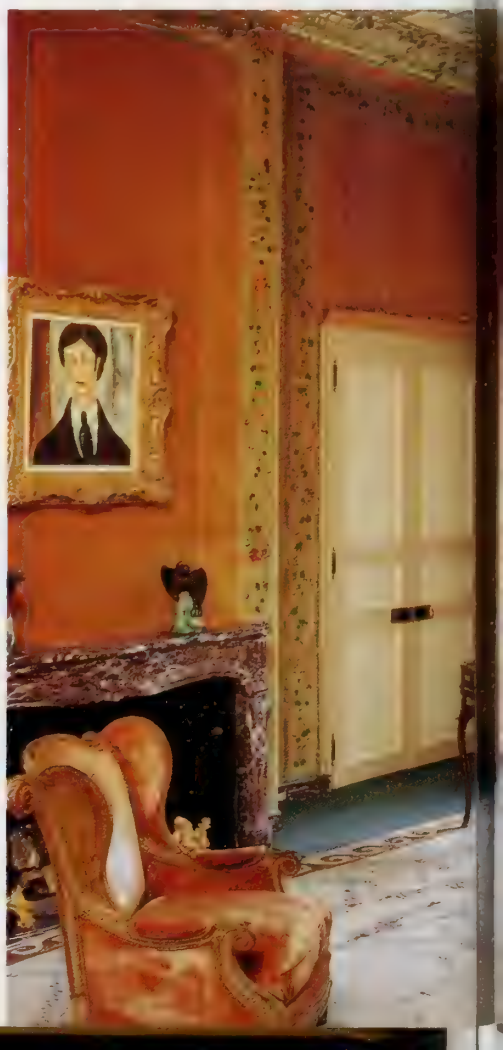
After the Revolution, the Hôtel de Cavoye was stripped of its grandeur and became a carpentry workshop, but at least it survived, unlike many of the mansions in Saint-Germain-des-Prés. Then it passed through successive hands, including those of Mme Lehr, who in 1923 undertook a revival of its former splendor. The Louis XIV staircase was restored; boiseries recovered from the Hôtel de Saint-Senoch were installed; and exquisite Louis XVI boiseries and a rose marble *cheminée* were acquired from a boudoir in the Hôtel de Crillon.

When the present owner—a high-flying French businessman with a young family—bought the house, he was faced with the monumental task of furnishing it. His wife had been "brought up with antiques," yet he had always preferred contemporary pieces until the day they visited a Paris apartment containing some of Marie Antoinette's furniture. He was taken not with the value of such pieces but with the imagination and workmanship that went into them. Now he wished to furnish the Hôtel de Cavoye in a manner compatible with its glittering past. He turned to Bernard Steinitz, who believes that the seventeenth and eighteenth centuries represent the ultimate period with regard to the man-made object.

Bernard Baruch Steinitz is a legend in the international art world, the story of his rise to fame like a movie scenario based on a tale by Balzac. Indeed, he himself seems to epitomize many of the qualities of the seventeenth and eighteenth centuries. An antiquarian by profession, he displays talents that resemble those of the great *marchand-merciers*, who, far from serving as mere furniture merchants, occupied a position comparable to that held by today's top interior designers. They were influential men, closely in touch both with their aristocratic clients and with the *ébén-*

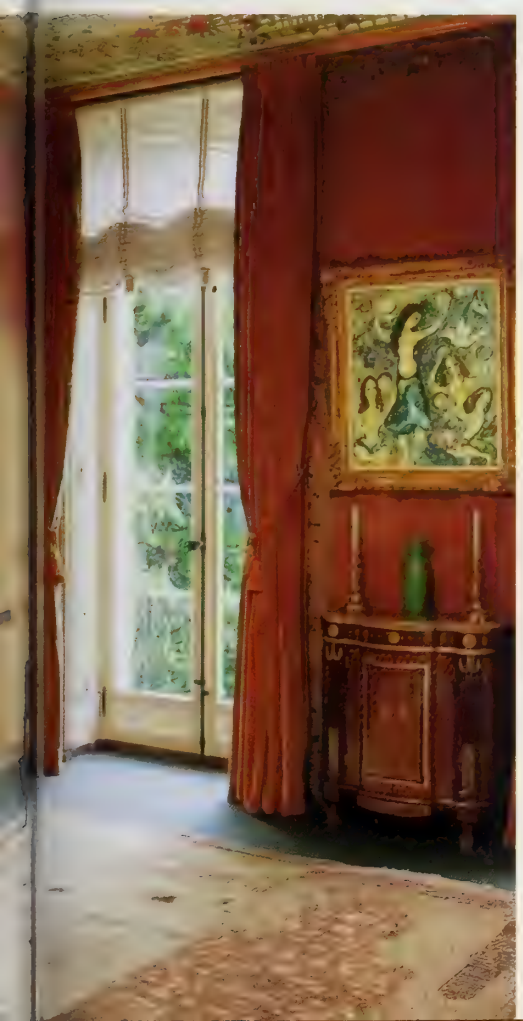


ABOVE: In the dining room, a massive chandelier from the end of the 18th century is reflected in opposing trumeaux. Atop the Louis XVI side table is a pair of putti *porte-torchères*, in patinated and gilded bronze, by Pierre Gouthière. Chairs are by Jean Baptiste Boulard.



RIGHT: The décor of the bedroom—the walls lined in velvet and bordered by a trellis pattern—was inspired by the garden. Paintings are by Modigliani, left, and Chagall. Rare parquetry marks the Louis XVI cabinet by Jean-François Leleu. The Louis XV bonheur du jour, or small writing table, is adorned with Sèvres plaques. Wing chair is Louis XVI.





ABOVE: A marine painting by Joseph Vernet sets the mood in the Neoclassical salon. The fauteuils, from a suite of four, are Louis XVI. Topped by Japanese lacquered panels, the tables feature *bois-doré* legs after designs by Delafosse. On the floor is a rare Russian carpet.

woods and forty-eight kinds of foreign timber that eighteenth-century ateliers reputedly had at their disposal, and how that rich plummy red was achieved (quite simple—the wood was darkened with hot sand), as he will to one of his princely clients.

Both Bernard Steinitz and the owner of the Hôtel de Cavoye started life relatively poor, and neither is likely to forget it. Both have made their way to the top. Both are autocratic, idealistic, international, European and, above all, French. The owner works on behalf of the unemployed. Steinitz is happiest, chisel in hand, alongside the workmen in his restoration workshop, at his most relaxed roaming the Paris markets at dawn hunting down an object. "Never mind the price, appreciate the workmanship," declares Steinitz, sweeping his hand over a marquetry surface. He remains true to what he describes as the mission of the eighteenth-century Frenchman: "to develop the basic elements of contemporary work, to nurture the art of the present time and to lay a path for the art of the future."

In this year of the bicentenary of the French Revolution, France is intent on reanalyzing itself. Behind the cracked wall in Saint-Germain-

"What's the good of possession without understanding?" Steinitz has said. "Study, look, learn. Understanding will come."

istes, knowledgeable and powerful arbiters of contemporary taste.

There's a pedagogic side to Bernard Steinitz, too, part of the combined personality of antiquarian-designer. "What's the good of possession without understanding?" he has said. "Study, look, learn. Understanding will come." He will, according to mood, bestow as much time expounding to a high school student on the twenty-three varieties of native

des-Prés, the Hôtel de Cavoye—its grand reception rooms perhaps even more splendid than when Marie-Sidonia trysted there with her lover—offers a thought-provoking synopsis of French history. For this renewed magnificence where the past joins the present is due to the vigor and knowledge of an owner and an antiquarian-designer who are both from the people, who are both proudly on the side of human endeavor. □



Art: Painters of the Bauhaus

Avant-Garde Works from a Legendary School

TEXT BY DEBORAH SOLOMON

THE BAUHAUS, the fabled school of architecture and design that flourished in Germany between the two world wars, is nowadays known as the movement that brought high tech to high art. To reflect on the school's legacy is to conjure up visions of smooth, severe forms and ruler-perfect lines. The Bauhaus cleaned up the look of modern life. Decorative details were tossed out the window, surfaces were polished until they gleamed, and any object, from a tea-



pot to a town house, that didn't conform to the regimented shapes of geometry was treated like so much visual clutter.

Today we associate the Bauhaus with functionalism—yet the irony is that the school represents one of the most romantic chapters in art history. It was founded in Weimar in the years after World War I, when the severity of the political situation forced artists to take severe positions. Over in Paris, André Breton and Tris-

OPPOSITE: *Madonna*, Hans Haffenrichter, 1922. Tempera on board; 14⅖" x 9⅗". In a work from his Bauhaus student years (1921–4), Haffenrichter reduces the human figure to its simplest geometric form, rendering it both separate from and integral to its mosaiclike ground. BELOW: *Palast des Cäsar*, Heinz Loew, 1921. Ink and gouache on paper; 10" x 16⅖". In Loew's highly compartmentalized stage design, a street scene at center—with a series of steps and a tall columnar form on either side—is flanked by the palace of Caesar, at right, and the court of Brutus, left. Some years later, the artist would collaborate with Oskar Schlemmer on the design of the Bauhaus theater. Both, Michael Kunsthandel & Galerie, Bremen and Galerie Torsten Broehan, Düsseldorf.





Rhythmische Baumlandschaft, Paul Klee, 1920. Oil on board; 18¾" x 11⅝". The Tunisian terrain to which Klee journeyed in 1914 awakened the artist to a new sense of color. "Color and I are one, I am a painter," wrote Klee. His rhythmical landscape, painted six years later, exemplifies the role of both nature and color in his work. Thomas Ammann Fine Art. Zurich.

tan Tzara responded to the nightmare of the war with the anarchistic ethos of Dada, which glorified pessimism and futility. In Germany, artists went the opposite way. Their defeat was real, and the goal they envisioned was social reconstruction. These were men with change-the-world strivings, and they believed they could rebuild culture by rebuilding the forms of art. And so the Bauhaus sprang to life amid the ruin of war.

Walter Gropius, the architect who founded the school, felt that only the most progressive art could provide the energy needed to resurrect culture, and to that end he assembled one of the most formidable art faculties in history. Wassily Kandinsky, Paul Klee, Lyonel Feininger, Oskar Schlemmer and Georg Muche were among the painters to accept the post of Bauhausmeister within a few years of the school's founding. While all of these artists were known throughout Europe as leading members of the avant-garde, it would be wrong to assume that the Bauhaus sought to promote one style of painting. Gropius was convinced of the need for the integration of the arts, and the school's first goal, as stated in its manifesto, was to train artists and craftsmen of the future to work together redesigning the look of our environment.

The Bauhaus is often linked with a style of painting known as geometric abstraction, yet the artists who taught there in fact represented a wide variety of styles, some of them contradictory. Oskar Schlemmer was a figure painter who created a race of angular, robotlike people. Lyonel Feininger splintered city scenes into Cubist planes. The work of Paul Klee, a poet-painter who once described his method of drawing as "taking a line for a walk," abounds with faces,

The Bauhaus is often linked with geometric abstraction, yet the artists who taught there represented a wide variety of styles.



Abstieg, Wassily Kandinsky, 1925. Gouache and mixed media on paper; 19″ x 12½″. Executed the year the Bauhaus moved from Weimar to Dessau, *Abstieg* (*Descent*) is evidence of Kandinsky's linear precision, his belief in the expressiveness of color and his penchant for geometric form. Stephen Mazoh & Co., New York.

flowers and moons. Klee's work is light-years away from that of Josef Albers, whose cold, clinical stacks of rectangles represent Bauhaus thinking at its most doctrinaire.

What united these various artists? For one thing, their predilection for dogma and ideology. The artists at the Bauhaus formulated theories, wrote weighty treatises and were obsessed with defining the essence of art. It was as if they believed they could inaugurate a whole new era of art on the basis of ideas alone.

No one at the school exemplified the tradition of the painter-*philosophe* better than Kandinsky. One of the great pioneers of abstract art, Kandinsky felt that by turning to abstraction, he had liberated art from its long subservience to tangible objects. His goal was to "dematerialize" painting, and the abstractions he created at the Bauhaus, with their precise forms and rationally conceived designs, reflect his conviction that art must reject the world of appearances in favor of spiritual truths.

Central to Kandinsky's interests was his yearning for objectivity in art. Students in his color theory class were introduced to a code of rules that couldn't have been any more complicated had the class been devoted to medieval law. Colors, he believed, had their own personalities. Yellow is brash and extroverted. Blue retreats, stays within limits. Mix the two and you come up with green—and achieve a feeling of balance. By assigning specific meanings to colors and forms, Kandinsky hoped to create a visual vocabulary that could convey subtleties of feeling that eluded expression in words.

Paul Klee shared with Kandinsky a belief in the mystical resonance of art. He took as his frame of reference his own emotions and the organic world, and argued that all creativity begins in nature. "Follow the ways of natural creation," Klee urged his students, "... and one day you may even become like nature yourself and start creating." An erudite, impassioned theoretician, Klee would often stand in class covering the blackboard with elaborate diagrams that baffled even his most devoted students. The difficult ideas he explored in the classroom became the basis of his 1925 *Pedagogical Sketchbook*.

Not everyone at the Bauhaus approved of Kandinsky and Klee. László Moholy-Nagy, a Hungarian-born artist who was committed to experimenting with industrial techniques, considered it foolish to treat art as a vehicle for spiritual revelation. ("You surely don't believe the old fairy story about the human soul?" he once said.) Customarily dressed in workers' overalls, Moholy-Nagy looked like an engineer—and in some ways he was one. His goal was to apply the resources of technology to the fine arts. Why use silver, he asked students in his metalwork shop, when you can use steel sheeting instead? Why make an elaborate candelabrum when a simple globe lamp will do?

Moholy-Nagy's appointment to the faculty, in 1923, marked a new era in the history of the Bauhaus—one reinforced, however coincidentally, by the school's move to Dessau

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ABOVE *Abstract Composition*, Lothar Schreyer, 1923. Oil on board; 10" x 10". Made for the 1923 Weimar Exhibition, the artist's mazelike abstraction is a composite of the letters in *Bauhaus*. Schreyer's brief tenure at the school began in 1921, when Walter Gropius invited him to teach. Barry Friedman, Ltd., New York. OPPOSITE: *Gelmeroda XI*, Lyonel Feininger, 1928. Oil on canvas; 40" x 34⅜". Feininger's composition is part of a series dedicated to a small village church. It is said that the church of Gelmeroda was to Feininger what the Mont Sainte-Victoire was to Cézanne — "again and again, he returned to trace its mysteries." Galerie Neher, Essen, West Germany.



An Agile Aesthetic

Dancer Barrie Chase's Country Cottage in Los Angeles

TEXT BY MICHAEL FRANK
PHOTOGRAPHY BY JOHN VAUGHAN



JIM MCHUGH

"The house is at least sixty-five years old and seems to be a country house of mixed architectural styles popular at the time," says Barrie Chase (left), who decorated the Holmby Hills residence she shares with her husband, James Kaufman, and son, Jeb. ABOVE: The entrance welcomes guests in the iron-gated vestibule, over which hangs an antique lantern.

OPPOSITE: The living room—"with an English country look inspired by John Fowler and Cecil Beaton"—has a Queen Anne mirror and a Louis XVI–style secretaire-abattant that displays a Bliss dollhouse. FOLLOWING PAGES: A carved settee, in foreground, contrasts with the living room's rich textures and colorful patterns. A Chauncey Ryder oil hangs over the mantel, and an eglomise painting is at right. Valance fabric from Scalamandré.











OPPOSITE: Oriental-inspired, hand-painted iris murals set the tone in the dining room, which Chase describes as "a painted garden room." A console contains assorted blanc-de-chine vases, Lalique birds, 19th-century silver candelabra and a Sheffield kettle-on-stand. The table is set with an Imari plate and a 19th-century Chinese porcelain depicting two boys playing. ABOVE "I built the potting shed and greenhouse," says Chase. "I love to come down here and work amid the botanical prints, antique watering cans and gardening books. I'll garden intensely for a while and take a break. And then I'll come back."

SIXTEEN YEARS AGO, when Barrie Chase first acquired the Holmby Hills house she identifies as a European country cottage ("I've pored over architecture books; 'cottage' is as close as I've been able to come"), she spent a number of weeks simply moving through its rooms. "I wanted to get the feel of the house—I wanted to intuit where it should go, what should happen to it. I wanted it to speak to me." The image of an agile, elegant, characteristically deft Barrie Chase developing a physical rapport with her house is singularly appropriate for a woman who started dancing at age three and whom Fred Astaire once referred to as his favorite partner.

This seems to be the only accurate legend surrounding Barrie Chase's collaboration and friendship with Astaire; the rest, she cautions, is the stuff of rather ingenious myth. Fred Astaire did not, for example, know her when she was a child, performing arabesques in her crib: "His nickname for me was Baby Barrie, which may have started this particular rumor," Chase explains, "but the truth is, I introduced him to my father, not the other way around." Borden Chase, Barrie Chase's father, was a Brooklyn boy who fell in love with the West, a screenwriter (*Red River*, *Man without a Star*) who bred quarter horses and went on roundups with John Wayne and raised his daughter in what were then the wilds of Encino and Canoga Park. "I was one of the original Valley girls," Barrie Chase quips. "I remember riding my horse past the first housing developments and telling my father, 'No one will ever want to live here.' "

Chase had regular dancing lessons from the age of five, through what she calls the "horse years" ("My teachers had palpitations; riding used all the wrong muscles"). When she was fifteen her parents divorced, and she began dancing professionally,





OPPOSITE: "We used steel beams and shatterproof glass for the ceiling, and laminated glass for the walls, to make it earthquake-proof," Chase says of the garden room. Scalamandré fabric covers the circa 1930s reed porch furniture. ABOVE: The master bedroom "is filled with things I like," notes Chase. The canopy bed has lace panels, dust ruffle and headboard. Jules François Bernard's *Lady with a Parasol* hangs over an Italian marquetry secretary made into a cabinet. Czech crystal peacock lamps are late 19th century. The fauteuil bears its original needlepoint fabric. Brunschwig & Fils brocade on canopy borders.

studying with Adolph Bolm, Maria Bekefi and finally Jack Cole, who was the choreographer on *Les Girls* when she met Astaire. "He asked me if I was serious about dancing, which was a ludicrous question, because you worked terribly hard with Jack—you had a shower instead of lunch, you were so exhausted."

Astaire and Chase became friends, and Chase had a small dance part in *Silk Stockings*, but for a time there was no mention of their partnering. Then one season the Moiseyev Folk Dancers came to town, and Chase asked Astaire if he could get her a ticket. They went, and Astaire was inspired by the Russian company to create an all-dance show for television.

"It was revolutionary," Chase explains. "No one had done this on TV. You had talk, you had singing, you had variety, but never pure dance." One night over dinner, Astaire asked Chase if she would like to do the program. "During rehearsals," she remembers, "I kept dancing with Fred, but it took me a while to realize I was the only partner. We had to spend two weeks just getting the jitters out of me." Chase taped four shows with Astaire, in 1958, 1959, 1960 and 1968, when he was nearly seventy and physically weaker, though still the same perfectionist and the same ambitious performer as ever.

What was Astaire like to work with? "Demanding, difficult, terrific—there was no settling with Fred. He pushed, but he never asked anything more of you than he did of himself." Was it complicated to be both his partner and his friend? "Ah, here we come to another great fiction, about our tremendous romance. Fred and I were the best, the closest of friends. We went to the movies together, we went to dinner together, but we were never a romance. I got tired of denying it, and I imagine

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Critical Success

Gene Siskel and Marlene Iglitzen's Art Déco Chicago Apartment

INTERIOR DESIGN BY BRUCE GREGGA, ASID
TEXT BY CHRISTOPHER BUCKLEY
PHOTOGRAPHY BY TONY SOLURI

THE DOOR TO Gene Siskel and Marlene Iglitzen's Chicago apartment opens and a low-flying streak of white terry cloth goes by, four small feet making more of a slap-slap than a pitter-patter on the black terrazzo. Dad, in hot pursuit, breaks off the chase to explain that the apartment, occupying a floor of an Art Déco building several blocks from Lake Michigan, has a circular flow ideally suited to *Ben Hur*–style races.

It originally belonged to Frederic Clay Bartlett, the American artist who donated Seurat's *Sunday Afternoon on the Island of La Grande Jatte*, among other works, to the Art Institute of Chicago. His presence is still very much felt, thanks to the mural he painted in the dining room, a trompe-l'oeil homage to metaphysical painter Giorgio De Chirico, so "trompe," in fact, that guests have thrown their coats onto the two-dimensional chair. They've also had the feeling of being stared at by the eyes of the Roman statue painted over the swinging door to the kitchen. The eyes belonged to maids looking through the peepholes to see if it was time to serve the next course.

"Now this," says Siskel, recreating the moment he first walked into the entrance hall ten years ago and saw Bartlett's mural framed by the frosted-glass doorway, "is the shot that really got me." His occasional lapses into film-speak are the only reminder that this is the home of the country's most conspicuous—along with his foil, Roger Ebert—film critic. (Their five hundredth syndicated TV show aired in June on 180 stations.) No screening room, no movie posters; the Emmy Awards have been tucked away in the dressing room, and the television set is hidden behind pickled pine cabinets.

He liked the apartment's space, he says, because it didn't

The Art Déco apartment of film critic Gene Siskel and his wife, Marlene Iglitzen, was designed in the 1920s, perhaps by noted Chicago architect David Adler. Recently reworked by Bruce Gregga, it once belonged to artist Frederic Clay Bartlett, whose donated works are a cornerstone of the Art Institute of Chicago's Postimpressionist and early modern collection. "We're both very respectful of the apartment's history—to a fault," says Iglitzen, "and the Déco influence determined the direction we took in furnishing it." The entrance hall has its original frosted-glass doors. Biedermeier sofa and commode. On the chest, a Paul Kis Déco lamp. At right is Al Held's *Cumulus I*. Bronze, at rear, is by Joel Fisher.









TOP: Enthusiastic collectors, Siskel and Iglitzen, a former TV news producer, have filled their apartment with modern and contemporary works. "Finding things is a mutual hobby, and we're compatible in our seeking and acquiring," says Iglitzen. "We were furniture collectors first. It didn't occur to us to put the cart before the horse: We had no furniture when we were first married, so we thought about where to sit for dinner." LEFT: In a corner of the living room, a Japanese screen provides a serene backdrop for Isamu Noguchi's 1967 cast-iron sculpture *Sinai*. The Art Déco table and chairs are a Jacques Adnet design. Bleached knotty pine walls and floors are original to the apartment. Chair fabric, Clarence House. ABOVE: Also in the living room, Roy Lichtenstein's *Painting*. Atop the baby grand piano is an Art Déco vase by Sougez.



Bartlett's 1930 mural covers the dining room walls and ceiling. Says Siskel, "The Art Institute said that if anyone were going to alter the room in any way, they wanted the mural." Baccarat crystal. On the side table, a Chinese bronze altar set. OPPOSITE: In the master bedroom, a Heriz carpet dominates. A 1977 Joan Mitchell drawing hangs over an 18th-century Chinese porcelain lamp from Stair & Company. Wall and window treatment fabric, Brunschwig & Fils. Chair, headboard and chaise longue fabric, Clarence House. "It's fun going slowly in all of this," adds Siskel. "The idea is not to finish, because we enjoy the doing of it."



reveal itself all at once. "I knew that if I could figure it out right away, we'd tire of it very quickly. If you can figure it out in the first reel, why stick around for the second?"

Marlene Iglitzen, who used to produce the eleven o'clock news at WCBS-TV in New York City, remembers her own first impressions when she stepped off the elevator. "It was very dark," she says. "The walls were sort of bottle green; there were chandeliers everywhere. You expected Lurch to appear and say, 'You raang?' "

The Addams family butler would be a little out of place now, however. The couple began by asking a longtime friend, Bruce Gregga, to help them create a space in which young children could coexist with an antiques and art collection that includes works by Franz Kline, Milton Avery, Roy Lichtenstein, Isamu Noguchi, Alexander Calder and Picasso. The ceramic pitchers on the low tables are Picasso's. Their presence there seems a triumph of optimism.

Marlene Iglitzen picks up on this. "Yesterday," she says, "for the first time, I saw our little one had climbed up on a chair and seemed to be finding the pitcher very charming.



I thought, maybe it's time to move it a little higher." She laughs. "After the children arrived we did decide to stop collecting porcelain and move into bronzes. It's a more durable commodity." Their aim, she says, was "to have an apartment that was very beautiful, but for a family, neither too formal nor too casual. Some people tell you, 'When our children are older, we'll redecorate.' We didn't feel that way. Everything we have gets used."

The building itself was designed by Philip Maher and put up between 1928 and 1930. The apartments were used

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The White House of the Confederacy

Restoring the Historic Residence of President Jefferson Davis



TEXT BY JAMES S. WAMSLEY
PHOTOGRAPHY BY RICHARD MANDELKORN

THE WHITE HOUSE of the Confederacy is not white but a delicate shade of gray—a paradox of sorts, but after all, this was the home of a paradoxical enterprise, the spot from which Jefferson Davis guided his homeland's tumultuous, doomed experiment with independence. In that national melodrama known as the American Civil War, the Davis house served as one of the foremost stage settings. Small wonder that now, after a restoration that took over ten years, its reincarnated rooms seem as charged with emotion as the opening bars of "Dixie."

Like the other side's executive mansion some one hundred miles northward, the Confederate White House was more than a residence. It was grand enough for official balls and receptions, which came frequently in the early

At 12th and East Clay streets in downtown Richmond, Virginia, stands the executive mansion of the Confederacy, home of Jefferson Davis and his family from 1861 to 1865. ABOVE: The house in 1865, after its takeover by Union forces. LEFT AND OPPOSITE: Confederate victories and other important occasions, including Davis's inauguration day, were celebrated in the center parlor. His portrait hangs between the first and second flags of the Confederacy. On the mantel stand prisoner-of-war artifacts; on a table, the Davis family Bible. Portiere and upholstery fabric is from Scalamandré.







A haunted quality is evident in the office, where maps and official papers add to the feeling that Davis has just stepped out for a moment.

years, when the South was winning, but tapered off as the war turned inexorably in favor of the Union. President Davis kept an office on the second floor, where the day's list of visitors might include Robert E. Lee and Stonewall Jackson. Yet domesticity was important for Davis and his eighteen-years-younger second wife, Varina. Of their five children who lived in the Confederate White House, two were born there, and one died there in a tragic accident.

The mansion already had a fairly restless history before Davis ever laid eyes on it. Built in 1818, it began as a two-story, stuccoed-brick Neoclassical house with a massive portico supported by eight columns. The owner, Dr. John Brockenbrough, a physician and bank president, tinkered with interior alterations before selling out in 1844. Two other prominent Richmonders owned it before a flour-mill tycoon, Lewis D. Crenshaw, purchased the property in 1857. The 1850s were prime years in Richmond, and Crenshaw launched Rococo Revival improvements befitting his station and large family. He raised the roof for a full third floor and installed the latest in opulent lighting fixtures: gold-plated gasoliers made in Philadelphia. A great load of new walnut and rosewood furniture arrived, including five different parlor sets. In came up-to-the-minute styles of wallpaper, carpeting and drapery.

The new raiment of Crenshaw's mansion was probably the smartest in town, and it was still relatively fresh in the heady secession year of 1861, when the fledgling Confederacy selected Richmond as its capital. The city government bought the house from Crenshaw (for thirty-five thousand dollars, plus seventy-eight hundred for the furniture) and generously offered it free of charge to President Davis as his executive mansion. Insisting that the Confederate treasury pay an appropriate rent, Davis moved in. It was about the time of the first battle of Manassas, zenith of Southern hopes for military victory.

What a different world it was in 1865. By then Davis

While no photographs of the rooms during Davis's tenure exist today, an 1870 inventory of the about-to-be-auctioned contents provided restorers with an invaluable guide. In the state dining room, a portrait of George Washington held strong associations for Davis, who was inaugurated on Washington's birthday, next to the statue of the first president in Richmond's Capitol Square. The room is hung with a brocatelle fabric reproduced by Scalamandré from the original.

had been captured and imprisoned, and Abraham Lincoln had come to tour the ruined Southern capital, including the Confederate White House. For the next five years, while Virginia was under military occupation, the house was used by a series of Union generals. In 1870 it reverted to the city, which auctioned off the contents for about fifteen hundred dollars. The house became a public school for twenty years, whereupon the city proposed to raze it and build a new school.

That was the closest call in the building's lengthening life. A new ad hoc organization—named, in the day's fashion of elegant circumlocution, the Confederate Memorial Literary Society—staged a hairbreadth rescue. The society bought the house, fireproofed it, gathered together the nation's largest collection of Confederate artifacts and opened it as the Confederate Museum in 1896. Things remained virtually unchanged for eighty years. In 1976 the priceless collection was moved to a secure new building behind the house and given a slightly revised name: the Museum of the Confederacy. The restoration process on the house began in earnest in 1978.

Apparently, no interior photographs were made during the Davis years, and thus to a degree the restoration had to proceed like the solving of a puzzle. Yet good luck was plentiful. A detailed 1870 inventory, made before the city auctioned the house's contents, provided a helpful record for modern sleuths. Many original furnishings had been returned over the years, and pieces of original fabric had been saved. An expert in nineteenth-century decorative arts, Samuel J. Dornsife, was engaged as a period consultant for the process of reproducing the fabrics. Robert F. Trent, now curator of furniture at Winterthur, consulted with Confederate White House curator Richard C. Cote in conservation of the upholstered furniture.

Under the scrutiny of a pair of restoration architects, Paul Buchanan and Charles Phillips, many long-vanished interior features reappeared, including six different types of baseboard. On the second floor, mysterious traces of a former room led to the reconstruction of the office of Davis's wartime secretary, Burton Harrison.

In some cases no helpful evidence was found, and conjectural decisions had to be made. In the elliptical entrance hall, where the inventory of 1870 listed a painted floor cloth, the one reproduced today is of a geometric pattern authentic to the period, and the marbleized wallpaper is another careful conjecture. But the hall's greatest impact derives from furnishings guaranteed original to the Davis years: two alcoved statues of Comedy and Tragedy still



The upstairs nursery was central to the lives of the Davises, known as affectionate parents to their five young children. A friend, in 1864, recorded in her journal a day spent with the family. "Wonderfully clever and precocious children—but unbroken wills," she wrote. "It was bedlam broke loose. Mrs. Davis scolded, laughed, and cried." The iron cannon now kept in the room was a gift to a neighbor's child from President Davis. At right, a shawl that belonged to Varina Davis.



faithfully holding their lamps. "Somehow they even survived the school years," notes Richard Cote.

In the state dining room, the table, sideboard and sofa are original pieces from the time of Davis, and on the mantel is a wartime bust of Stonewall Jackson by pro-Confederate Baltimore artist Frederick Volck. But it is the central parlor, entered from the dining room, that offers the spectacle of American Rococo Revival at its blazing apogee. Somehow it all succeeds—the red walls, the burgundy fabrics, the leafy-green carpeting, the gold accents from the heroic mirrors and gasolier. A portrait of Jefferson Davis hangs over one Carrara marble fireplace.

The final main-floor room, the Davis library, figures in a wartime anecdote that enlightened the restorers. According to Mrs. Davis, General Robert E. Lee arrived fresh from the battlefield to find President Davis ailing and stretched out on a library divan. Lee, Mrs. Davis said, apologized for tracking mud on her "white carpet." Curatorial detective work concluded that it was probably a figured carpet with a white background, and an appropriate period pattern with red and green accents was installed.

A different, divided mood prevails on the second floor, where a curious juxtaposition of functions placed Davis's office in the middle of family sleeping quarters. The office was, to be sure, a supplement to the main Confederate executive offices a few blocks away. But increasingly Davis stayed at home, and a waiting room by the stairwell was often filled with people seeking the president's ear. A haunted quality is evident in the office, where appropriate maps and official papers add to the feeling that Davis has just stepped out for a moment.

One office door leads to the master bedroom, and another to the enormous nursery. "The Davises lavished attention on their children," says Richard Cote. "It was almost an obsession." The Davis family endured many heartbreaks, but perhaps none worse than the day in April 1864 when little Joseph, aged five, fell from a porch while playing and was fatally injured.

Thirty years later, her husband dead, Varina Davis wrote to a friend, "Homeless as I now am, it seems like a troubled dream that I lived, hoped and suffered in that dear old house so long." Now the drama of her times will play for future generations in the reincarnated setting of this major national landmark.



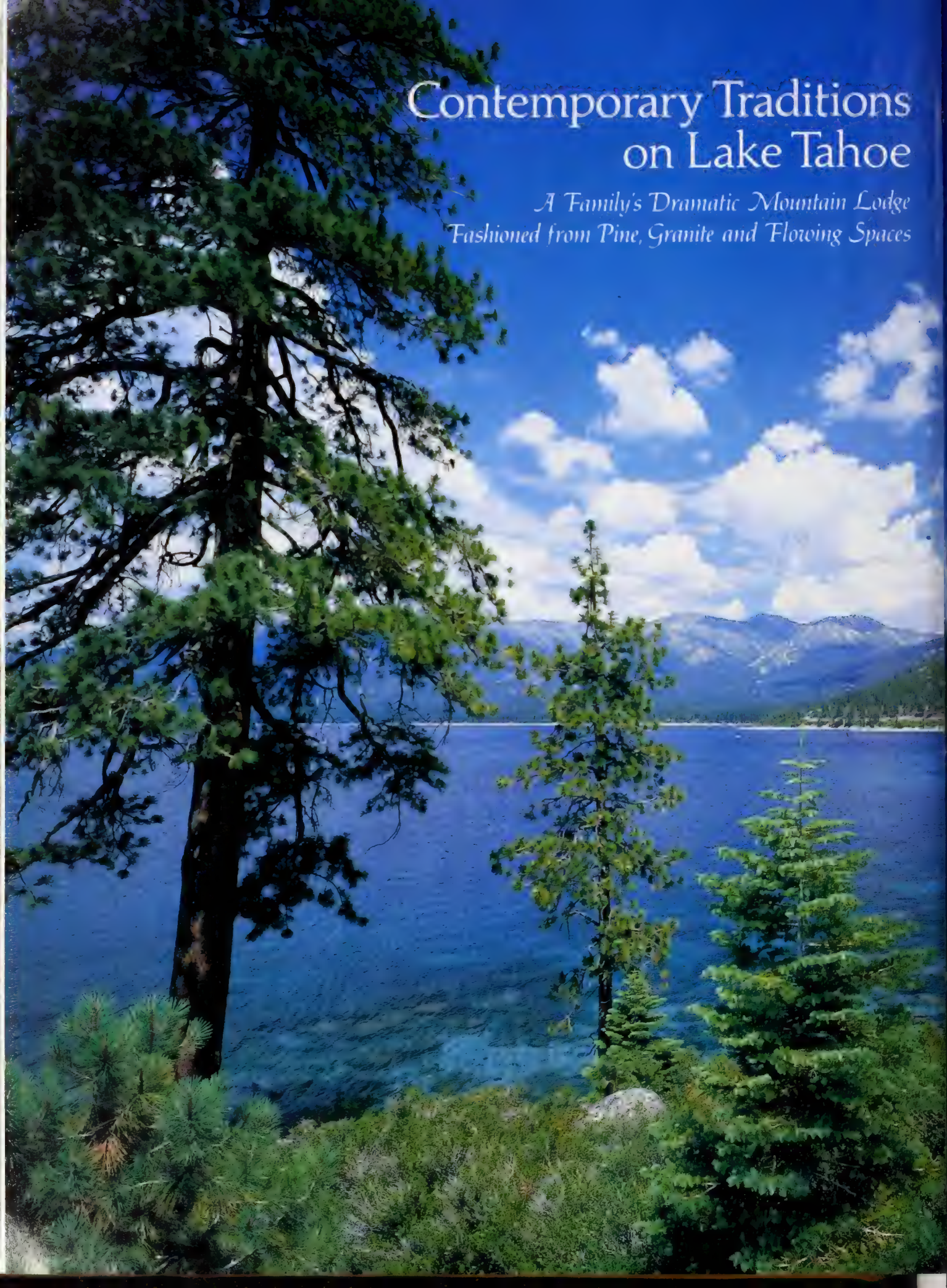




OPPOSITE: Jefferson Davis's spartan office—used increasingly during the war as illness forced him to remain at home—adjoins a small office used by his personal secretary, Burton Harrison. Harrison's quarters, along with other staff and family rooms, were located on the third floor. ABOVE LEFT: The library, set for tea with china that passed clandestinely through the Union blockade. The Davises received guests in the room—including General Robert E. Lee, who entered, Varina Davis recalled in her memoirs, "with a bow and excuse for coming in on the white carpet with splashed boots." ABOVE RIGHT: The nursery is kept in authentic "summer dress"—including a profusion of mosquito netting—through September. BELOW: Built in 1818, the house was at one time attributed to America's first professional architect, Robert Mills.

Parties came frequently in the early years, when the South was winning.





Contemporary Traditions on Lake Tahoe

A Family's Dramatic Mountain Lodge Fashioned from Pine, Granite and Flowing Spaces

CHITECTURE BY ROBERT V. ARRIGONI, AIA
ERIOR DESIGN BY CHARLES PFISTER, ASID
TEXT BY JOAN CHATFIELD TAYLOR
'HOTOGRAPHY BY JAIME ARDILES-ARCE



LEFT: The rugged beauty of Lake Tahoe and its surrounding woods provides the setting for a contemporary version of the traditional mountain lodge. ABOVE: A collaborative project by architect Robert Arrigoni and interior designer Charles Pfister, the house "was created for a large family," says Pfister. "The deck, off of the main part of the residence, is the center of the design. It unifies the spaces."

ONCE UPON A TIME the classic American summer vacation involved an idyllic house in the country, where at least three generations spent a month together decade after decade, with grandparents presiding at the dinner table and cousins forming lifelong bonds. Today, this image is tinged with nostalgia, faded and old-fashioned like photographs in the albums piled in the sun porch. Many of the big estates have been broken up, grandmother has settled into a condominium by the sixteenth tee, and the family is fragmented and scattered across the country.

Two Lake Tahoe residents, however, not only believe in family tradition but have built a house to make sure that future generations will spend part of every summer there. "They're creating this house for their great-grandchildren," says Charles Pfister, who designed the interiors.



ABOVE "The breezeway entrance to the covered porch connects the new guest wing and master suite, on the left, with the existing renovated residence," notes Pfister. "The log columns reflect the pines." RIGHT "The knotty pine used in the media room and throughout is a unifying design link," says Pfister. "The granite that forms the porch adds a sense of permanence." McGuire outdoor chairs

The thought of future generations was one reason that the relatively simple remodeling project became a major expansion. When the owners bought the property, located in one of the most rugged and least populated areas around the lake, there was already a 4,000-square-foot house.

Architect Robert Arrigoni, brought in to do the initial remodeling, recalls, "It was basically not much more than a tract house. My initial reaction was, 'Why did you buy this place?' "

His first assignment was to open up the small, dark rooms and to build a new kitchen. One thing led to another, and he eventually tripled the space. The first new wing on the house, which increased the number of bedrooms to eleven, provided a playroom and added a comfortable master suite sufficiently distant from the center of the house to give the owners privacy.

A second wing was also added to the house, this one devoted to dining









LEFT: A beamed ceiling with skylights allows the sun to stream into the master bedroom. The main window is flanked by 18th-century drawings. Jack Lenor Larsen sofa and chair fabric. ABOVE: A Japanese paper ball lantern illuminates the master bath. "At night it becomes a giant moon," says Pfister. The granite wall was cut from a single piece of stone. The simple stool is made of red marble.

and cooking, especially barbecuing. The centerpiece of the big room is an immense *girarrosto*, the kind of spit found in an Italian *rosticceria*. It was made to order by a specialist in a village near Florence, and it is large enough to roast sixty chickens at a time. A ventilation system and huge sliding glass doors make it possible to use the dining wing not only in summer but for the winter weekends.

"We've been working on this house for six years, and we're still not finished," says Arrigoni. After designing for the couple for two decades, he's used to the fact that their projects are always subject to change, expanding and reforming as new needs and new ideas come along.

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Antiques: Pennsylvania German Chests

Exuberant Pieces from Early America

TEXT BY RICHARD CONNIFF

POSSIBLY THE CRUELEST judgment of history is to be deemed cute or, to use the faintly more polite term, quaint, and no people have suffered this indignity more than the Pennsylvania Germans. "Little houses and bursting big barns," Rudyard Kipling wrote of them after a visit in Lancaster County, "fat cattle, fat women, and all as peaceful as Heaven." We tend to think of them in just such postcard-pretty terms, to which their decorative vocabulary of hearts and tulips seems at first to be perfectly suited. The icon of this sentimentalized way of life is the painted Pennsylvania German chest. Like the culture, the chest appeals to the modern mind by virtue of seeming solid, decent and, for all the exuberance of its ornamentation, essentially simple.

Contemporary writings give only the barest glimpses into the origins and function of these painted chests. Wooden chests came to Pennsylvania in great number with the first Germans in 1683, packed with all their worldly goods, from dried apples to dress shirts. They were sturdy plank boxes, with dovetailed corners, a hinged



The apparent naiveté of these chests is misleading on several counts.

The functional chest that accompanied German immigrants to Pennsylvania in 1683 was still essential over a century later, decorated with motifs inspired by the old world and the new. Embellishment ranged from simple two-tone graining to more elaborate and colorful designs. BELOW: *Chest*, Pennsylvania, circa 1800. Painted wood; 23¾" x 44". Peter Tillou Fine Art, Litchfield, Connecticut. BOTTOM LEFT: *Blanket Chest*, Pennsylvania (Dauphin County), circa 1810. Painted poplar; 26½" x 50". BOTTOM RIGHT: *Chest*, Pennsylvania (Lehigh County), 1780–90. Painted poplar; 29¾" x 52". Both, Herrup & Wolfner, New York.



lid and a lock, open inside except for a till for small treasures. Most chests made by Germans in Pennsylvania date only from about 1770 (possibly because immigrant families continued to use the chests they'd traveled with), and the elaborately ornamented style of painted chest prized today flourished for little more than the half-century up to about 1820.

Though a chest was often acquired in adolescence, the common terms *hope chest* and *dower chest* are sentimental anachronisms. Both men and women kept their clothes and other items in such chests, rather than in an English-style chest of drawers. The chest was a highly personal piece of furniture, and as such often had the owner's name painted on the front. The till sometimes contained a rolled-up *taufschein*, a baptismal certificate decorated with the ornate illumination known as fraktur, to be transferred to the owner's coffin just before burial. The chest may also have served as a makeshift seat in the bedroom. In his book *The Pennsylvania-German Decorated Chest*, Monroe Fabian cites an eighteenth-century tale of a young Berks

County girl who converses with her father's ghost while seated on a chest. "Its use in this manner," Fabian writes, "would certainly explain why the lids of so many chests have been rubbed clean of paint."

But we are in danger of lapsing back into the realm of homey charm, so it's necessary to declare here that the apparent naiveté of these chests is misleading on several counts. The Pennsylvania German makers were professional woodworkers, and their tradition of meticulous craftsmanship to some degree both influenced and was influenced by the high-English-style furniture makers of Philadelphia. Indeed, surviving price lists suggest that a Pennsylvania German craftsman who spent most of his time turning out dough troughs and the like could also on occasion produce a Chippendale-style chest of drawers, somewhat countrified in interpretation perhaps, but with claw feet, quarter columns, flame finials or whatever other fripperies the client could afford. Rosettes! A cartouche! So it shouldn't be surprising that even humble chests often suggest a cosmopolitan sensibility in their freewheeling appropriation of styles. Thus a 1788 chest now at the Winterthur Museum combines rococo brass hardware with bracket feet. In the paneled façade, a pair of Roman arches encloses painted unicorns rampant on a field of fanciful flowers. And in the center is an ogee arch, a Middle Eastern motif seen in German Baroque architecture, whence it dates back to the Crusades.

If we know little about the identities of the craftsmen who built such chests, we know even less about who painted them—whether it was someone in the carpenter's shop, an itinerant artist or a local schoolteacher who also pieced out an income by producing fraktur at six cents a flower. But the painted chests that survive suggest the same readiness to assimilate almost anything into the local style: baroque twisted columns from an illustration in a German songbook, the unicorn from the British coat of arms, an eagle from the American ten-dollar gold coin—clutching tulips instead of arrows.

The borrowings never seem to have overwhelmed the local style. Like the eagle with its tulips, they were assimilated into the rich visual language the Pennsylvania immigrants brought with them from the corners of Germany, where the idea of dressing up plain pine or poplar furniture with painted decoration was also flourishing.

Much of the charm of this language lies in the whimsical confusion of geometry and meaning: Does a heart symbolize a person's innermost feelings? Or is it just an attractive doodle, two arcs and two circles, pushed even further into the realm of abstract ornamentation by being folded around the corners of a chest? The tulip at times surely symbolizes purity. But on another chest, the same shape forms the head and, turned upside down, the body of a strange crowned figure, like the king in a deck of cards—who is of course holding tulips in his hands. Just below him rides a soldier on horseback with his sword drawn. George Washington perhaps? Or a hapless suitor? A Pennsylvania German dish decorated with a similar figure bears this uplifting inscription: "I have been riding night and day, and no girl wants me anyway."

At times the imagery manages the delicate trick of being simultaneously lighthearted and profound. Birds, for instance, appear frequently on painted chests, to celebrate



Chest, Pennsylvania (Berks County), circa 1784. Painted pine; 22" x 48". A central panel depicting two confronted unicorns was perhaps inspired by both the medieval symbol of chastity and the more contemporaneous British coat of arms, which features the mythical creature in a similar stance opposite a lion. Realistic and stylized floral imagery abounds, while two additional panels contain a horse-and-rider motif often associated with the unicorn. David Stockwell, Inc., Wilmington, Delaware.

their natural beauty, of course, and the happy recollection of their song, but also to serve as reminders of the folk belief that they will ultimately carry the soul to God. Thus a fraktur, which may have been affixed under the lid of a chest, as many of them were, advises:

Now see, my child, the flock of birds
In spring when they are singing,
On branches green, pair by pair,
To God an offering bringing.
So sing my child, till you are white,
There in heaven's eternal light.

Here and throughout Pennsylvania German culture, the good-natured delight in the natural order, in life and death, in all the splendid visual opportunities of the old

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Wooden chests came to Pennsylvania with the first Germans in 1683, packed with all their worldly goods, from dried apples to dress shirts.





Even humble chests suggest a cosmopolitan sensibility.

Blanket Chest, Pennsylvania (Cambria County), circa 1820. Painted poplar; 25″ x 44″. Repeated double bird and pine tree motifs applied with a carved wood block appear throughout and distinguish the piece from other chests of the period, whose decoration was accomplished through stenciling or painting. Olde Hope Antiques, Inc., New Hope, Pennsylvania.





Architecture: Quinlan Terry

A Palladian Country House in Kentucky

INTERIOR DESIGN BY ANTHONY P. BROWNE
TEXT BY CLIVE ASLET
PHOTOGRAPHY BY BRUCE VAN INWEGEN

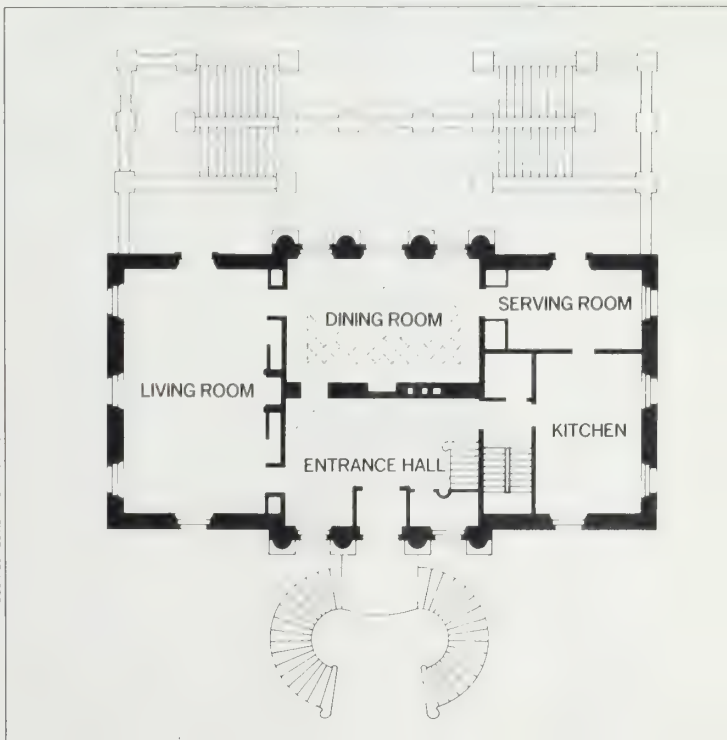


"Mrs. Abercrombie asked for a small, imposing house to form the center of a large horse farm. She also preferred simple stone classical buildings," says British architect Quinlan Terry of his design for Josephine Abercrombie's Pin Oak Farm in Kentucky. ABOVE: A long drive leads to the house, which is on a raised basement with a façade of Corinthian columns supporting a pediment with finials. OPPOSITE: "This is the less formal, rear façade of the house, where Mrs. Abercrombie, her family and friends can sit out in the open when the weather is pleasant," says the architect. BELOW: The first-floor plan shows that the house is small in scale yet formal and symmetrical in its arrangement of rooms and its use of double split stairs at both the front and rear entrances.

A LARGE HORSE BARN with broad overhanging eaves is the first thing you see when visiting Josephine Abercrombie's new house, Pin Oak Farm, in Kentucky. From there the drive leading to the house runs as straight as a Roman road: down to a stream and up the hill. Approached this way, the house is nothing short of spectacular.

On its rise of ground, the house is superbly placed, and the fact that it has a full basement gives it an even greater effect of height. The architectural idea has a grand simplicity: giant Corinthian columns, pediment, walls of sparkling stone, sweeping steps. It is so simple and well proportioned, in fact, that it could be any size. It looks enormous; but when you get up to it, you realize that it is really quite small. That is why it is so important for the first impression to be head-on.

In achieving this masterly illusion, the architect, Quinlan Terry, has created many people's ideal of a late-twentieth-century country house. It is a house that has all the grandeur and presence of one of the great mansions of



COURTESY QUINLAN TERRY/JAMES W. WALLACE

the past but is not overburdened with guest bedrooms or service wings. Most of his clients, Terry finds, do not want to have more than one or two couples staying on the weekend, and modern technology has reduced the need for large numbers of staff.

In England, Terry has had more experience building country houses than any other practicing architect. Pin Oak is his first house in the United States, and it is arguably the most successful of his career so far.

Much of the credit for this must go to his client, Josephine Abercrombie, who had worked out her requirements and stuck to them. They were, simply, for two big rooms downstairs—a living room and a dining room—and three bedrooms. She was not tempted by the idea of a big double-flight staircase, which has been the central feature of some English Palladian houses. Such a stair is impressive for entertaining but seems a luxurious use of space at other times; it also causes the whole scale of the house to expand. Though Mrs. Abercrombie knew her own mind, she also fell in love with the first drawings that Terry produced. The house differs little from those early sketches.

Mrs. Abercrombie first met her architect at his office—not as straightforward as it sounds, since Terry works from the little East Anglian town of Dedham. It didn't take him long to formulate the basic idea of the plan, which is almost completely symmetrical. Unlike most English houses, oriented to take advantage of the sun, Pin Oak would be entered from the south, so that the cooler garden side could be used for sitting outdoors. In the center is the entrance hall, with a staircase tucked off to the side; behind the entrance hall is the dining room. The whole of the west side is taken up by the big living room, with a table in one corner for Mrs. Abercrombie to work on her bloodstock pedigrees. Balancing this on the east side are the kitchen and serving room. The other staff rooms and the garage have been placed in the basement (this does away with the need for an ungainly service wing). But perfect symmetry might be tedious, so one of the ground-floor windows of the façade is blank. Mrs. Abercrombie claims that the idea for the trompe-l'oeil picture of a dog with which it has been painted is her own contribution to the design. For the interiors throughout, she called upon Anthony P. Browne, a Washington, D.C., designer.

A house of this size, though quite large by modern stan-

BELOW LEFT: Terry enhanced the living room with a decorated ceiling and a wall of bookshelves. Explaining the interiors, designer Anthony Browne says, "I tried to create what takes generations to achieve—the appearance of comfort and that 'inherited look.'"





RIGHT: A wide cornice sets off the tortoiseshell-painted ceiling of the entrance hall. Blending American and English antiques, Browne placed a 19th-century American child's bed used as a log basket, far right, near the winged English mahogany armchair. The late-19th-century to early-20th-century equestrian prints are by Sir Alfred Munnings. Quinlan Terry's drawings for the house are hung along the stair. OPPOSITE: A classical-style marble fireplace and decorated ceiling accent the formal dining room. The mahogany dining table and wheel-back chairs are Hepplewhite.





dards, would have been called a villa in the eighteenth century. For an architectural solution, Terry therefore turned to Marble Hill in Twickenham, one of England's most influential early-Palladian villas, built in 1724–9. It has a three-bay centerpiece and pediment, flanked by single bays to either side. Marble Hill formed the inspiration for one of Terry's first country houses, Newfield in Yorkshire, but this has service wings instead of a basement. At Pin Oak he was able to follow the precedent more closely, though in detail there are many differences.

One is the materials that it is made of. Finding the right stone was a turning point of the whole project. Josephine Abercrombie chose Terry after having seen Waverton, the house he built for Jocelyn Hambro in Gloucestershire. Waverton is constructed of the honey-colored stone seen everywhere in the Cotswolds, and Mrs. Abercrombie wanted this effect in Kentucky. To find an equivalent to the English Clipsham stone used for the architectural

LEFT: Josephine Abercrombie with one of her mares, No Skid, and a young foal. "For Palladian-style architecture, Quinlan Terry is without peer," she says.



dressings was not easy. However, Indiana limestone proved to have an equally attractive color. But Terry had to fly around the United States in search of a suitable stone for the walls. At last he found one in Minnesota, pale yellow with an orange blush and a rough texture. Terry has laid it in irregular courses to form a contrast with the silver smoothness of the limestone centerpiece. As for the craftsmanship, Terry feels that the carving by the Bybee Stone Company is "as good as anything in England."

A terrace runs across the back of the house. It would seem that in the South one might expect a portico, but this would have made the rooms inside too dark. The portico columns are attached, as they are on the entrance front, and to strengthen the sense of architecture, Terry designed a double balustraded staircase of two straight flights that turn 180 degrees halfway up.

The staircase, he says, was one of the most difficult aspects of the commission. To get it right he went to Chiswick House, fountainhead of English Palladianism, and measured the one there. By means of the staircase it is possible to walk down to the lawn and out into the paddocks that come up to it. However grand the house, Josephine Abercrombie insisted from the start that she have the easiest possible access to her horses. There are fine eighteenth-century horse paintings inside the house, but it is even more enjoyable to look at the real thing outside.

The horses are almost as well housed as their owner, at least to judge from the five barns placed in a circle, or *rond-point*, around the house. Terry suggested that each of the barns might be linked to the house by an allee of trees, but the idea has not matured, partly because the horses need larger fields than it would have allowed. Nevertheless, planting is under way along some of the other roads. When these trees have grown up and the house settles down comfortably into its surroundings, the triumph of this grand house in miniature will be complete.□

BELOW AND OPPOSITE BELOW: The stallion barn displays a classical pedimented entrance porch, deep overhanging roof and clerestory windows. Caring for one of Mrs. Abercrombie's horses is Irish groom Clifford Barry. The interior of the barn features a large central space of white-painted concrete block with a lofty exposed timber roof and clerestory windows to provide good air circulation.





Continental Impressions on Nob Hill

A San Francisco Apartment with European Style

INTERIOR DESIGN BY VAL ARNOLD
TEXT BY HOWARD JUNKER
PHOTOGRAPHY BY JOHN VAUGHAN

For the décor of the Nob Hill pied-à-terre of Eleanor Killebrew (above), Val Arnold sought an "international" character. "It's very urban," the designer says of the small space. "I felt it could just as easily be in London or Paris as in San Francisco." RIGHT: Displayed in the living room is one of a pair of early-1800s wallpaper panels by Joseph Dufour illustrating Captain Cook's voyages in the South Seas. Painted armchairs are Italian, with silk damask from Scalamandré. Italian gilt sconces flank the door to the study, which contains an 18th-century *lacca povera* armoire from Italy. *Faux-marbre* moldings by Ami Magill.









LEFT: A circa 1750 Dutch leather screen unfolds in the living room. Red-lacquer table is antique. The Ushak carpet, which Val Arnold and Mrs. Killebrew found in an antiques shop, provided inspiration for the apartment's design. Damask pillow fabric and table skirt from Scalamandré. ABOVE: Featured in the study is an English chinoiserie garden stool. The silk taffeta draperies, which Mrs. Killebrew says remind her of ball gowns, are from Brunschwig & Fils; trim at base is from Manuel Canovas. Sisal rug from Stark.

THE VERY NOTION of adopting a European-style décor for her Nob Hill pied-à-terre came as a surprise to Eleanor Killebrew, who found that working with interior designer Val Arnold was more than a pleasurable adventure—it became a learning experience as well. "I didn't intend to go with antiques," she declares, "but there we were in an antiques shop, and Val said, 'I'd like to show you something.' It was a wonderful Ushak carpet. And I couldn't resist."

Mrs. Killebrew grew up in rural Nevada—her father was a sheep and cattle rancher, her mother practiced medicine until she was eighty-nine—and during her junior year at the University of Nevada, she and her twin sister were selected to be the All-American Toni Twins for a contest that asked, "Which twin has the Toni?" (Eleanor was the one with the inexpensive home perm; her sister had the costly beauty shop version.)

After graduation, she taught school briefly before marrying her late husband, an attorney who was later the





OPPOSITE: In the living room, which also serves as the dining room, the table is set with Lenox crystal and china. Red-lacquer box is Burmese. ABOVE: Airy tones predominate in the master bedroom. Clarence House fabric covers the chair and the Syrie Maugham–style sofa. Drapery fabric and striped bed hangings from Hinson & Co., with fringe from Brunschwig & Fils. FOLLOWING PAGE: An Italian painted secretary and a Swedish Directoire-style chair are paired in the bedroom.



controlling owner of the Heavenly Valley resort in South Lake Tahoe.

While living in San Francisco during the sixties, Mrs. Killebrew knew Val Arnold socially, and during recent visits to the city she often stayed with friends whose house Arnold had decorated. Inspired by some Venetian pieces collected by friends in Los Angeles, she had already acquired a secretary and a pair of nightstands. The pieces not only formed the nucleus for the San Francisco space, they offered the designer a clue as to the direction their efforts together might take.

"I think painted Italian furniture is wonderful," he says. "But nothing I showed her at first seemed to make any sense, until, all of a sudden, in the back of one shop, I saw the most beautiful Ushak rug—bright orange, apricot, lime, pale aqua. I had an area cleared away and set up a room right there on the rug. She loved it."

The entire apartment, Arnold real-

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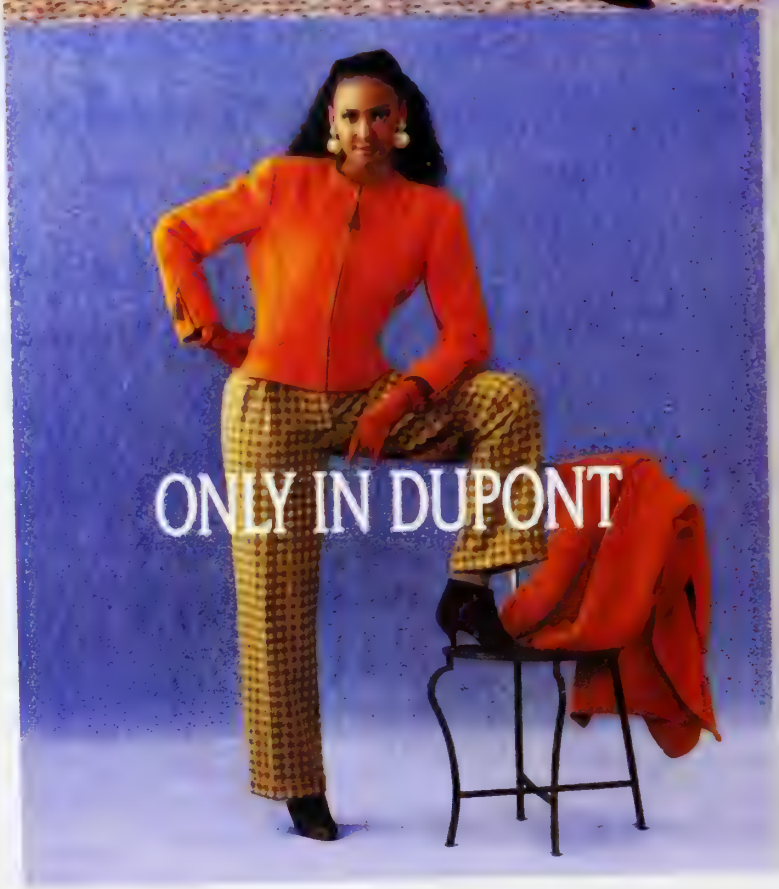
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Glittering Prizes in a Louis XVI Pavilion
continued from page 209

semiprecious stones, the carved and bronze statues, and the seventeenth-century French sundial. The hand-woven quilted silk fabric covering the sofa and walls is from Bali.

Again taking his lead from Versailles, Daigre has decorated the blue bedroom as the "peace room" and the brown tented bedroom as the "war room." The peace room is sapphire-blue and black with sapphire-blue draperies, a black glove leather bed and headboard, and sapphire-blue linen-covered walls. The desk is black lacquer and the objects varied and fascinating—statuettes by Jean-Noel Lavesvre, a terra-cotta net of seed pearls, Burmese embroideries, a Roman silver oil lamp, Chinese cloisonné frogs and nineteenth-century Thai drums used as bedside lamps.

The high-ceilinged war room is shaped to look like a Roman war tent, with panels bordered in dark brown leather laced together through brass eyelets. The tenting itself is made of caramel-colored linen lined in brown leather. The bed and headboard are covered in the same fabric. The carpeting, the bedspread, the lacquered night tables are all dark brown. Carved wood Neoclassical trophies were once the property of Somerset Maugham, as were the pair of black-and-gold armchairs designed after Thomas Hope. The pair of carved wood statues of Roman soldiers at one end of the room are Elizabethan. Which brings to mind—a Roman general or Elizabeth I, that quarrelsome queen, might have been right at home in the war room. It would have been right down his alley—and just her cuppa.□

Daigre is really a set designer whose sense of drama makes a visit to his house like going to the theater.

Avant-Garde Works from a Legendary School
continued from page 246



Häuserfront Berliner Tageblatt, Erich Borchert, 1929. Watercolor on Japanese paper; 9⅛" x 13⅛". With an economy of line and color, the little-known Borchert depicts the façade of the Berlin daily newspaper building. Borchert was a student at the Bauhaus from 1926 to 1929, when he emigrated to Moscow. There he explored the application of color theory to municipal buildings. Galerie Torsten Broehan, Düsseldorf.

two years later. Whereas once Gropius had dreamed of a day when artists and craftsmen would work side by side, he now called for an alliance between artists and industrial designers. And whereas once the school had prided itself on its commitment to craftsmanship, it now began preaching mass production. Older members of the faculty were dismayed. As Klee told his students, "The machine's way of functioning is not bad, but life's way is something more. Life engenders and bears. When will a run-down machine have babies?"

The machine mentality eventually won out. The best-known students to emerge from the Bauhaus tended to think of themselves less as painters than as industrial designers. Marianne Brandt helped pioneer the adjustable reading lamp. Herbert Bayer made his mark in typography. Hans Haffenrichter translated his designs on canvas into stained-glass windows. By the time the school closed in 1933 (the Nazis shut it down), it was already legendary throughout Europe as a training ground for industrial designers. And anything and everything that was modern, clean-lined and painted in primary colors was said to have a "Bauhaus look."

This saddened the majority of the teachers at the school. They had never set out to create an aesthetic based on functionalism, and now they felt their message had been lost. Would the public ever understand that designs like the tubular steel chair or sans serif typeface grew out of a movement rooted in idealism, a movement that had embraced simplified, geometric forms not as a concession to technology but as part of an effort to capture spiritual truths?

In the end, the leaders of the Bauhaus were victims of their own visionary ideas. By seeking to integrate high art and design, they were forced to face an inevitable irony: Design can appropriate the forms of painting, but never the emotions that gave rise to them.□

Tip-toe on the tulip-topped table.



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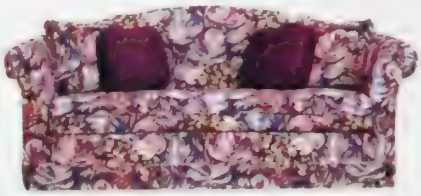
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Dancer Barrie Chase's Country Cottage in Los Angeles
continued from page 255

he did too." But they were always a superb match professionally. "Fred used to call me a great mover. I didn't like that at first; it sounded like he was backing away from the word *dancer*. It took me a long time, until I was out of dance myself, to realize what he meant. Fred loved horses. He loved cats. Both were graceful movers. Now I think it was probably his highest compliment."

Through the Astaire years and after, Barrie Chase danced and acted, in television and on film, in the United States, Sweden and Italy. She often preferred to work in Europe, where the longer rehearsal periods were reminiscent of her experience with Astaire (they spent considerably more time preparing for each television special than is usually allotted to American programs). But then marriage and family made such rootlessness impractical, so she gradually gave up dance and began directing a substantial portion of her creative energies elsewhere—chiefly to renovating and decorating her house.

Chase gradually gave up dance and directed a substantial portion of her creative energies elsewhere—chiefly to her house.

When Chase and her husband, James Kaufman, bought the property, comprising three separate buildings, from screenwriter Nunnally Johnson in 1973, they were delighted to find the original moldings, hardware and windows intact, though they did have to modernize the guts of the house, which was built in the mid-twenties. Chase worked as her own contractor, eventually restoring the entrance to its original position, adding a conservatory and then two wings, one with a den and roof garden, the other with a garage and a bedroom for her son, Jeb, now fifteen.

Chase's passion for antiques began nearly twenty years ago. "My close friend Jerry Jackson said to me, 'Barrie, you're spending all your money on clothes; I'm going to show you something you'll like better.' He took me to the flea market in Rome, and that's where I caught the bug." Her taste is eclectic. In her living room, she combines California paintings, botanical prints, Queen Anne mirrors and portraits of native Americans. The house itself has immense range: a country kitchen; a purist Art Déco bath and study, which Chase designed for her husband; a primarily English country dining room, conservatory and master bedroom. "I'm drawn mostly to the Romantic, but not exclusively; it gets too heavy for me," she observes. "The truth is, I'm drawn to many things. And I buy things because I like them, not for effect, not because they fit into any decorative scheme. I manage to find a place for whatever I love."

Barrie Chase always has a new project in mind. When she conducts a tour of her rambling, overgrown grounds—two acres on the crest of a low, rolling hill—where old roses twine a wooden arbor and nasturtiums have gone to seed, it is easy to envision her combing the house sixteen years ago, absorbing, intuiting, feeling her way. Chase is still revising the garden. The stately iron gates, closed since she moved into the house, will be oiled and opened; a new driveway will skirt the hill; the clumsy sixties swimming pool will disappear, and an elegant rectangle will take its place. It seems inevitable that the gardens will have a new, handsome life—Fred Astaire's great mover will move them into shape. □

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Gene Siskel and Marlene Iglitzen's Art Déco Chicago Apartment

continued from page 261

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mostly as pieds-à-terre by the families who lived in the large estates along the North Shore. Many of them hired the prominent architect David Adler to do the interiors. Gregga discerned Adler's touch in the dining room's frosted-glass doors and in the living room's pickled pine walls, more typical of a farmhouse than a city apartment. "When something has good form," says Gregga, "there's no sense in yanking everything apart."

"Bruce has a great philosophy," says Iglitzen. "The place was pretty mind-boggling at first. He told us, 'We're not going to be able to think straight, so let's start with a clean palette, do the whole place in white and start over. And live in it for a while.' " The eight chandeliers were packed off to the basement.

Gregga says they "scrubbed and scraped and cleaned and bleached" until the tabula was rasa. One of the first things he did was to mirror the reveals on either side of the living room windows, a trick he learned while working on an apartment right across Fifth Avenue from the Metropolitan Museum of Art. They make it a room with a bank-shot view. This one is at treetop level, overlooking a park and playground, so they reflect green as well as sunlight.

"What Bruce does," says Siskel, "is to find the nature of something and exploit it rather than hide it. Here are these great city views. 'Okay,' he says, 'let's see more of them.' "

The living room definitely has an incredible lightness of being, which seems to allow each piece to speak for itself: the baby grand piano, the Italian mirrors, the enormous Joan Mitchell canvas of wetly gleaming summer colors. Though there's a fair amount of Déco, its sharpness is softened by the tasseled creaminess of the sofas and armchairs.

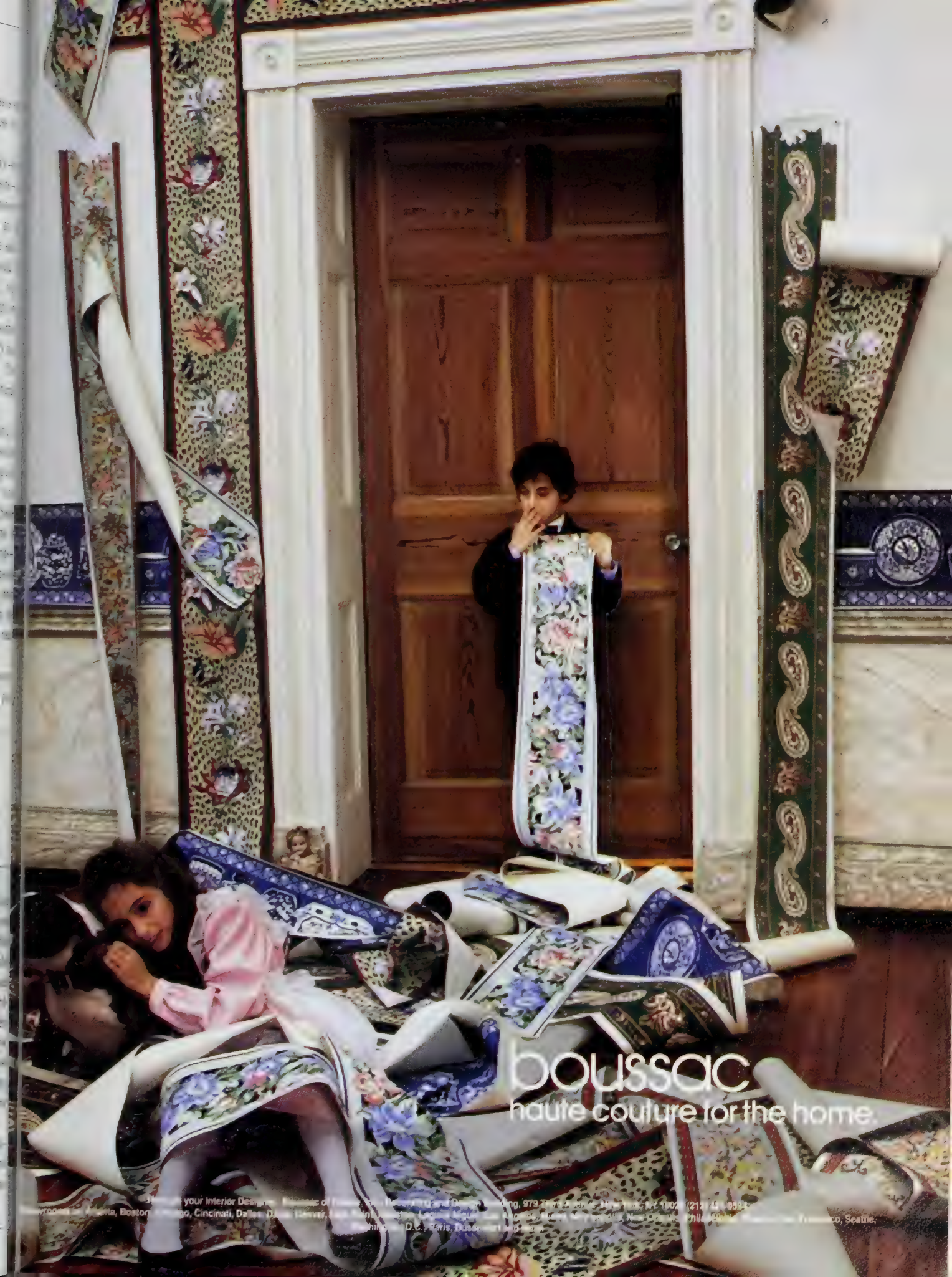
Siskel points to a Louis XV–style giltwood armchair that sits—or squats, as Louis XVs tend to, however grandly—in a focal corner at the juncture of two sofas. "Bruce said a long time ago that there should be one piece of period wood, right there." They looked for the right one. It took seven years, and they warmed a lot of Louis in the process. "I must have sat in a hundred chairs. Then we found that one, in Edinburgh. Bruce had the right idea."

The noise of children playing in the park drifts up. The conversation, prompted by the Isamu Noguchi sculpture, *Sinai*, in the corner, turns to the artist's recent death. Siskel takes out a book showing some of Noguchi's parks and playgrounds—some never executed—and speaks wistfully about how they and other neighborhood residents were in the process of trying to get him to redo the one below.

The children come racing in, wearing their jammies, and flump precipitously onto the sofa, wanting to know not about the negotiations with the Noguchi estate but about the toasted zucchini slices making the rounds. Their dad, meanwhile, has squeezed in behind the white bird-of-paradise plant and Déco torchère in the far corner to point out how from there the eye is drawn across the room, past the Japanese screen, through a passageway and into the library by the sofa's warm red.

"*That's* the shot," he says. He apologizes. "I try not to bring in camera angles, but that's how you look at the world if you go to the movies." □

Siskel liked the space because it didn't reveal itself all at once. "If you can figure it out in the first reel, why stick around for the second?"


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A Family's Dramatic Mountain Lodge
continued from page 275

Interior designer Charles Pfister was a newcomer to the ongoing collaboration. Arrigoni suggested him because Pfister had been an architect before establishing his own design business in 1981. "Charles and I speak the same language. He understands the technical problems."

A unifying motif is the columns used both inside and outside. The added structural columns of the house were enclosed in pine to form the interior colonnade that separates living room from dining room. Natural tree-trunk columns line the exterior walkways and give vertical emphasis to the master suite.

The whole complex is further unified by the ponderosa pine and Sierra white granite, simple, local materials seldom used with such elegance. The pine has been kiln-dried and treated with a whitener so that it will not shrink, yellow or darken with age. Nothing is allowed to compete with the honeyed tones of the walls; with a very few exceptions, Pfister kept to a neutral palette.

Although the owners have an antiques-filled house in San Francisco, the husband professes no particular interest in antiques. "I prefer to create my own. I would rather do a piece that will give me pleasure now and will be on the antiques market three hundred years from now."

An example is the chest in the entrance area, carved to depict the seasons of a bear's life. The theme continues in the new barbecue wing, where playful bears support a pair of console tables. They are carved from the same tree that provided a single slab for the dining room table top. In the same spirit, the curved stone wall in the master bath was made from a single piece of granite, incised, cut into blocks and sculpted to show off the texture of the stone.

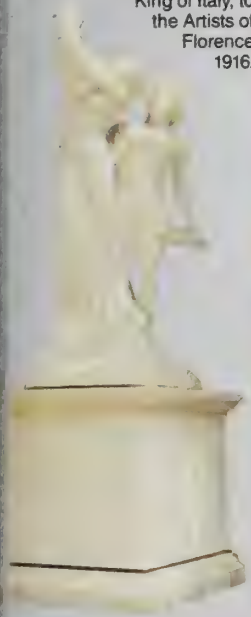
"The owners like to build for the ages," comments Pfister. That may sound ponderous, but the house is in fact, in the words of one of its residents, *"una casa molto allegra"* for today's and tomorrow's generations.□

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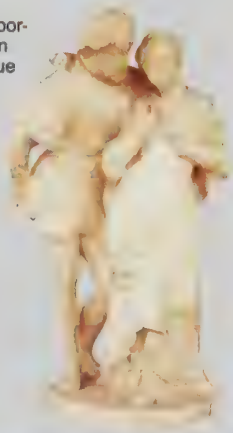
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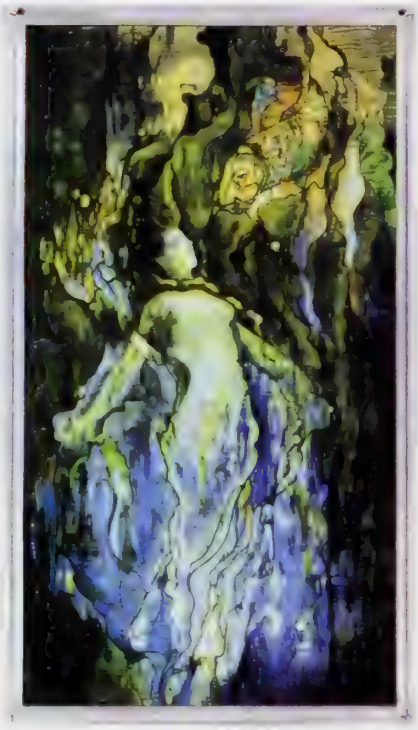
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Exuberant Pieces from Early America
continued from page 279

and new worlds, makes a striking contrast with the more constricted religious outlook that dominated mainstream American culture then. In time, it's true, Pennsylvania German culture would become merely quaint; freehand painting and the acquisitive artistic eye would give way to soul-less stencils, and the painted chest would be replaced by the chest of drawers with a plain veneer finish. But the painted chests that have by good fortune survived suggest that in its heyday that culture was a vibrant and distinctly estimable American phenomenon. □



BRAD SCHAEFFER

ABOVE: *Chest*, Pennsylvania (Hummelstown, Dauphin County), 1807. Painted pine and poplar; 23½" x 49". Before the English chest of drawers became popular, the chest was the major form of storage furniture in the German household. Each family member frequently had his or her own personal piece, often inscribed with the owner's name or initials. Chris A. Machmer Antiques, Annville, Pennsylvania.

BELOW: *Blanket Chest*, Pennsylvania (Centre County), 1817. Painted tulip poplar; 27½" x 52". The eagle design that appeared on United States coinage in the 1790s was adapted as a decorative device by many and reinterpreted throughout the years that it remained popular. Margrate Wagener and the year 1817 are inscribed. Philip H. Bradley Company Antiques, Downingtown, Pennsylvania.



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A Nob Hill Apartment with European Style
continued from page 294

ized, should have a European sensibility. "Europeans fill their rooms with beautiful furnishings rather than plants. They like to get the maximum of opulence and luxury."

The strategy seemed particularly appropriate for a small apartment. "But I didn't treat it as if the spaces were small," insists the designer. "In fact, I furnished it exactly the way I would have furnished a large house."

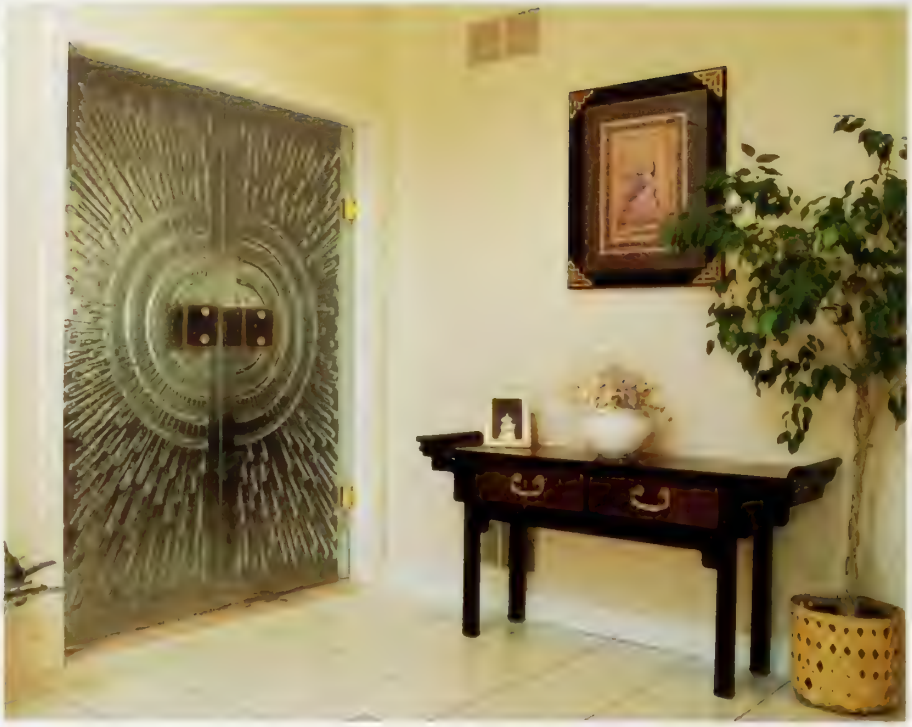
Because the original architecture was undistinguished, Arnold made some radical suggestions—opening up doorways to create approaches and vistas; insisting that the dining room be treated as a library/guest room; dividing the bath into two spaces (including a powder room); installing marble floors in the hall and the bath; using *faux-marbre* for moldings and paneling.

The apartment's view is classic, taking in the ocean and the Golden Gate Bridge, but the windows themselves were unremarkable. So Arnold embellished them with elaborately gathered silk draperies.

"In the back of one shop, I saw the most beautiful Ushak rug. I had an area cleared away and set up a room right there."

Arnold characterizes the apartment's overall tone as "candle glow. I like to give women a room that glows, that's based on amber, peach, aqua, Chinese lacquer reds."

The designer also served as an adviser on smaller details, such as the silver, china, linen and bedding. "He showed me how simple it is to achieve certain effects," notes Mrs. Killebrew. "We worked very well together. He's so clever and quick. Everything seems to take so much time, but he just manages to get things done."□



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FURNESS OF PHILADELPHIA

Two Masterworks of American Architecture

By Avis Berman

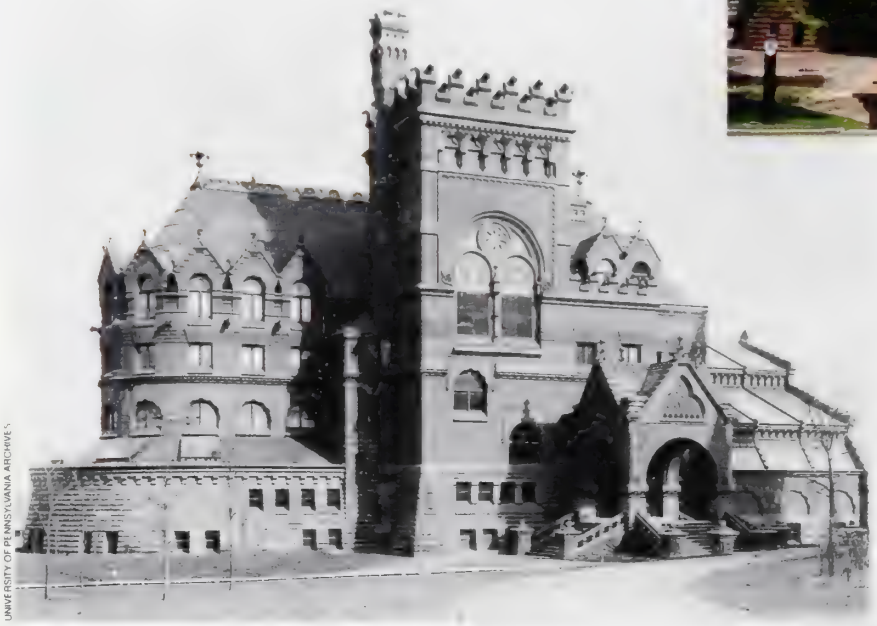
FOR MORE YEARS than they might care to admit, pundits of late-nineteenth-century American architecture granted Olympian status only to a Big Four: Richardson, Sullivan, Wright, and McKim, Mead & White. Belatedly, a fifth man—first proposed grudgingly, now embraced unreservedly—has been elevated to this exclusive pantheon: one Frank Furness (1839–1912) of Philadelphia.

Furness, a crusty, red-bearded war hero and architect whose work is known for its mass, force and resplendent ornament, designed about four hundred houses, train stations, banks, office buildings and churches, mostly in the Philadelphia area. The city's premier Victorian architect, he created buildings that, although heavily influenced by the Gothic of Ruskin and Viollet-le-Duc, are personal and original. Prodigiously powerful, prodigiously detailed and unflaggingly expressive, a Furness building engages the eye from the moment it comes into view. Spied from a sidewalk or a car window, his designs burst upon us and, having done so, thrust their asymmetrical selves forward, shouldering aside the sober structures around them.

If there was ever a man who united character and artis-



BELOW: A circa 1898 photograph shows the main reading room, which was later cut in half by the addition of a concrete floor. The renovation, due to be completed next year, will restore the room's original proportions.



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UNIVERSITY OF PENNSYLVANIA ARCHIVES

Philadelphia's Frank Furness, one of America's foremost 19th-century architects, designed eclectic, progressive and boisterous buildings, including the University of Pennsylvania's first library (above, as it looked after completion in 1891). The library, considered a masterwork of American Victorian design, marks the apex of his career. ABOVE RIGHT: Called the Furness Building, the library is being restored by Venturi, Rauch and Scott Brown.

continued on page 316

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tic personality, it was the fiery Furness, who deserved the nickname Fearless Frank. In 1859, at the age of nineteen, he left Philadelphia for New York to study with Richard Morris Hunt. Besides learning fundamentals of draftsmanship and design, Furness picked up a habit from Hunt—that of flamboyant swearing. Young Furness soon surpassed his master at festooning his opinions with great strings of oaths. He left the Hunt atelier in 1861 after the Civil War began to join the Union cavalry and observed that his excellent profanity "was the only accomplishment acquired . . . in Mr. Hunt's studio" of any use to him in the army. Furness risked his life to carry a box of ammunition to an outpost under siege. For his bravery, he was awarded the Medal of Honor—he is apparently the only American architect to have received one.

After the war Furness returned to Philadelphia; in 1867 he became a partner in the firm of Fraser, Furness and Hewitt. A few years later, a whippersnapper fresh out of M.I.T. sauntered in to ask for a job. He was interviewed by Furness, who "wore loud plaids, and a scowl, and . . . a marvelous red beard . . . with each separate hair delicately crinkled from beginning to end." Furness informed the impertinent young job seeker, whose name was Louis Sullivan, "Of course, you don't know anything and are full of damnable conceit." Furthermore, Furness said, he wouldn't last a week. Sullivan did last, and learned much. Furness, Sullivan would write, "made buildings out of his





COURTESY HYMAN MYERS

Furness fell out of favor with the architectural establishment around the turn of the century, and interest in his work wasn't renewed until the 1970s, coinciding with an exhibition at the Philadelphia Museum of Art and the restoration of the Pennsylvania Academy of the Fine Arts, which he designed in 1871. ABOVE: A mix of Gothic, Moorish and classical ideas, the academy was dubbed "life-giving and inspired" by Louis I. Kahn. LEFT: A circa 1891 portrait of Furness.



BEZUSHKO/PENNSYLVANIA ACADEMY OF THE FINE ARTS; PHILADELPHIA ARCHIVES

RIGHT: The academy's main stair hall features symmetrical archways, and floral patterns on the walls and cast-iron rails. Renovation involved reproducing many of Furness's original details, including the ceiling dotted with silver-leaf stars. Two large paintings by Benjamin West, *Christ Rejected* and *Penn's Treaty With the Indians*, are centrally displayed.

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head . . . as a freehand draftsman [he] was extraordinary." He had Sullivan hypnotized, especially when he drew and swore at the same time. "Furness's big dream," says George E. Thomas, an authority on the architect, "was to invite all his clients to Philadelphia's Academy of Music—it seats three thousand, which gives you an idea of how much work he had—and tell them all to go to hell."

The clients did go away, but not quite as Furness had wished. After twenty years of success, his work was denigrated by the architectural establishment for its picturesqueness, its eclecticism and its failure to take into account the new taste for classicism. In 1898 he was criticized because his buildings "were too unusual to be agreeable" and were designed "without regard to use & custom." Thus began the practice of redefining Furness's strengths—his vigor, his inventiveness, his horror of being inconspicuous—as weakness.

Ridicule and neglect have taken their toll on the Furness legacy. More than half of the buildings executed by him and his various partners, says Thomas, have been destroyed or rendered meaningless by alterations. Two of his incontestable masterpieces, however, have survived against the odds: the Pennsylvania Academy of the Fine Arts (1871–6), Furness's first important commission and the one that established his reputation, and the original library of the University of Pennsylvania (1888–91), today housing the Louis I. Kahn archive and a gallery, the architect's last major achievement. Each structure is a richly imaginative work that incorporates different aspects of Furness's genius, early and late.

Since 1985 the firm of Venturi, Rauch and Scott Brown, in consultation with the architectural historians of the CLIO Group, has been fastidiously restoring and discreetly modernizing the university's library, now called the Furness Building. It was a job undertaken with enthusiasm. "I have known and loved the building for many years," says Robert Venturi, who first used the library as a faculty member. "Architects love buildings they've learned things from, and I've learned many things from this one. It's one of the finest nineteenth-century American buildings, and it will give Penn a wonderful symbolic icon that it needs on campus."

From the first, the university stipulated that the Furness Building had to become a modern, functional academic facility, meaning that a sensitive adaptation would be required in the unseen areas, while Furness's design would be treated with meticulous integrity in the public spaces. "We're proud to have been retained for the job," Venturi says. "The university believes we'll strike a balance between the sometimes conflicting requirements of restoration and renovation." Brett Crawford, the project architect, adds, "We're differing from Furness only in inserting the modern necessities, such as air-conditioning and fire protection. We have to find places to hide things. If we do our job properly, there should be no evidence that we've been there."

Each structure is a richly imaginative work that incorporates different aspects of Furness's genius.

The library's exterior reflects Furness's confidence in handling details, masses, surfaces, walls, colors and textures. Sprouting gargoyles, dormers and finials, its silhouette decisively discontinuous, the structure is clad in a palette of reds—brick, plain and pounced, terra-cotta, sandstone and paint. Playing off the monochromatic scheme is the overall shape, based on the wedding of two contrasting forms. "Furness," observes Thomas, "gave the building a symbolism the nineteenth century could understand. He merged the most powerful image of modern history—the train shed—with the preindustrial form of the cathedral. It's a building that no other American architect could have imagined."

The restoration team itself did not imagine the extent of the repairs required before the outside of the building could be stabilized, cleaned and renewed—a consequence of deferred maintenance and ruinous decay. It was taken for granted that the roof leaked and the mortar joints were crumbling, but many surprises were in store. "Furness was an optimistic engineer," says Crawford, and it's been said that he had three buildings collapse on him. "Because of the size of the building and its heavy loads, one would assume that the trusses were steel. Instead, Furness used wood to hold up the whole thing. We had to jack up the roof and reinforce all the timbers with steel supports. Then we saw that in the winter the gargoyles spat ice that broke the roof tiles, and that the interior connections on the spouts had deteriorated so the water backed up and ran down the walls. We also found out that the main gable was out of plumb and heading toward the street."

The work on the exterior is nearing completion, and the interior, which the team is now in the midst of restoring, should be finished next fall, in time for the building's centennial in 1991. The centerpiece is a high Victorian-style reading room: Its proportions were mutilated when it was cut in half *horizontally* by a concrete floor slicing across its circumference. After the floor is removed, the room, framed by red-brick piers and yellow terra-cotta spandrels, will rise nearly five stories to a ceiling with a leaded-glass skylight.

The individuality of the Furness Building and its lapse from fashion doomed it to such desecrations. Penn added to it, let it deteriorate, looked

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Two Masterworks of American Architecture
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on it with hostility, then considered demolishing it or covering it in gray stone or stucco to simulate collegiate Gothic. Fortunately, Frank Lloyd Wright, on campus one day in the 1950s, chanced to say that the library was the work of an artist and should be preserved. But Furness's reputation was not fully revived until 1973, when the Philadelphia Museum of Art organized a first-rate survey of his work.

About the same time as the Philadelphia exhibition, the Pennsylvania Academy of the Fine Arts, the oldest art museum and art school in the nation, elected to bring its building, designed by Furness when he was only thirty-two, back to exactly as it had looked at its dedication in 1876. Considered extraordinary when it opened, the academy building was sensationally eclectic and exuberantly polychromed. Furness embroidered the central pavilion with a Greek-inspired frieze, Gothic arches and tracery, Moorish crenellations, corbels, and details tinted in red, blue, green, yellow and gray; the interior was equally colorful. That such heterogeneous elements were brilliantly integrated did not make the academy's decision to restore the building an easy one, for no one knew what lay underneath the plaster and grime. The trustees' conviction was matched by the rigor of the restoration architect, Hyman Myers, who uncovered Minton tiles, exhumed cast-iron columns from their wooden tombs and repainted the coved ceiling azure blue and dotted it with silver-leaf stars. David De Long, chairman of Penn's historic preservation department, says Myers's results helped persuade the university to go ahead. "People weren't always convinced about the value of restoring the academy to exactly the way it was, and Hy did it strictly. He proved to everyone that Furness's work could be beautiful. Without the restoration of the Pennsylvania Academy, I doubt that we could have gotten the support to do ours."□

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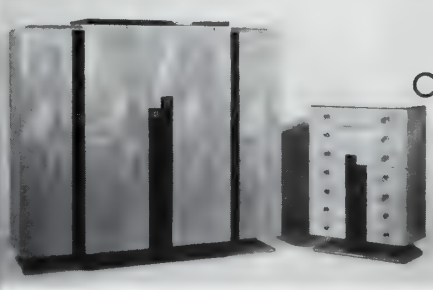




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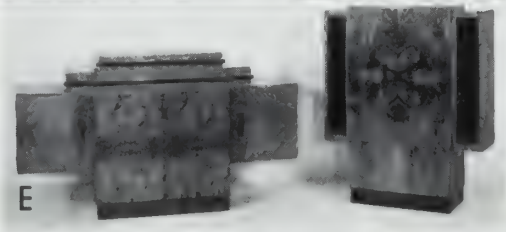
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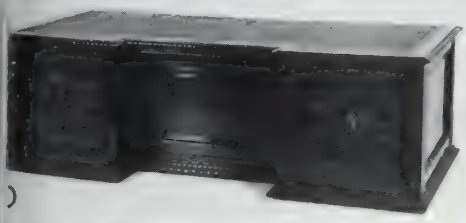
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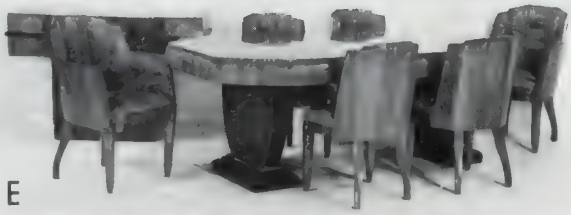
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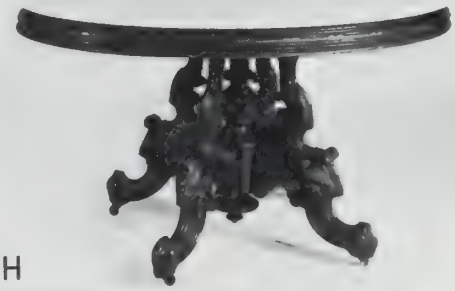
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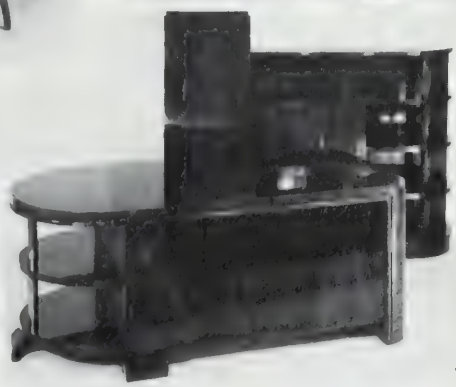
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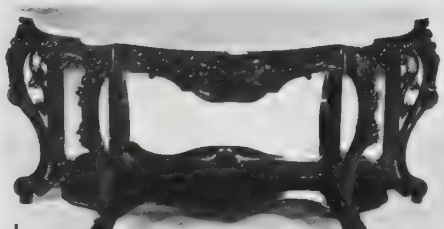
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A GLENKILN PILGRIMAGE

Sir William Keswick's Sculptural Landscape in Scotland

By John McEwen





Glenkiln, Sir William ("Tony") Keswick's sheep and cattle farm in Scotland, is an unexpected showcase for modern sculpture, with works set about freely in the open countryside. He began displaying them in 1950. ABOVE: Sir William rests near *Glenkiln Cross*, a bronze he commissioned from Henry Moore. ABOVE RIGHT: Rodin's *St. John the Baptist Preaching* commands a promontory.

BELOW: "This is what matters, the light between the arms," said Henry Moore upon seeing a photograph of his 1953 bronze *King and Queen* that showed the "leaf" forms between the arms and the body of the king.



SIR WILLIAM ("TONY") KESWICK, owner and creator of Glenkiln, leads the way to where Henry Moore's *King and Queen* sits raised into silhouette by some rocks. "By moving yourself about the piece," he explains, "you can fit a sculpture to the landscape as you prefer. Sculpture should possess its surroundings. Next time you see this in a museum, I think you'll agree it looks imprisoned." You do agree. After Glenkiln you will never again look at sculpture, indoors or out, in quite the same way.

Glenkiln is not on the average itinerary of British artistic tours, but such a special place deserves to be something of a secret. From London you would have to set aside two days for the expedition, from Edinburgh one day. You would aim for the old Scottish border town of Dumfries and then drive another half hour into the depths of the countryside, no doubt stopping to ask the way more than once before achieving your object.

In short, and in the words of Glenkiln's most scholarly admirer, the late Lord Kenneth Clark, the sculptured grounds of this remote farmland "should be approached in a spirit of pilgrimage." Whatever the weather or season—and Glenkiln is a bare and lonesome place at the best of times—the sculpture will be enhanced. "Everyone who sees the works in this setting comes away deeply moved," continued Lord Clark, in his introduction to David Finn's

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LUDWIG KNAUS 1829-1920 German School

"The Birthday Party"

Oil on panel, Signed 'L. Knaus' lower left, Size 23¼ x 35¾ inches



NOTE: Ludwig Knaus was the foremost genre painter in late 19th century Germany. He was also a member of the Amsterdam, Antwerp, Munich, Vienna and Oslo Academies and the only German member of the Royal Academy from 1882-1896, when he was joined by Menzel. He became a chevalier of the Legion of Honour in 1859 and an officer in 1867. He won medals in Paris, Munich and Berlin such as a 2nd Class in 1853, a 1st Class in 1855, 1857, and 1859, a Medal of Honour in 1867, Knight of the Prussian Order of Merit and many others too numerous to mention.

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Sir William Keswick's Sculptural Landscape in Scotland
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standard volume on Moore's outdoor sculpture. "The siting of the Glenkiln pieces is what one might call a Wordsworthian use of sculpture and is, as far as I know, unique."

It surely always will be, because it is the first instance of placing modern sculpture in open landscape—a break with tradition that may be seen as the progenitor of the desert extravaganzas sponsored by the de Menils and even of the Land Art movement itself. But Tony Keswick says his initiative grew unconsciously out of a familiarity with Oriental sculpture. He had seen stone sculpture dotted about the landscape on his business travels in the Far East before the war; and when the war was over he boldly decided to put it into practice on the sporting estate in Scotland he had been given by his father two decades earlier as a twenty-first birthday present.

It was this placing of sculpture on equal terms with the landscape that was novel and romantic in the Wordsworthian, nineteenth-century sense. And it is for this reason that Henry Moore's work, also essentially romantic, is so suited to the wild fastness of Glenkiln—so well suited indeed that Moore himself maintained it was the best place to view it. He was "staggered" when he first saw his *Standing Figure* and *King and Queen* there on a visit in 1954, because "it was pure space and nature—man faced with nature."



RIGHT. A cluster of trees frames Sir Jacob Epstein's *The Visitation*. Sir William happened upon the piece in the artist's studio just as he was preparing to sell it as scrap to pay for the casting of another sculpture.

"It was pure space and nature—man faced with nature," commented Henry Moore, while taking a walking tour during which he viewed his sculptures at Glenkiln. BELOW. Henry Moore created the casting of *Two-Piece Reclining Figure #1* by a process using fiberglass with bronze dust.



No doubt, too, because it confronted him with an invocation by the sculptor Gaudier-Brzeska that had haunted him since student days: "Sculptural energy is the mountain." Now Moore saw his work vying with real mountains and realized it could be "part of reality and not just in exhibitions, in art galleries." The photographs he had taken of the Glenkiln pieces took pride of place on his studio wall; and his inclination to natural forms grew with the years, to the extent that he frequently dispensed with figurative suggestions altogether.

Early on, however, Glenkiln was the butt of objection, misunderstanding and jokes. Tony Keswick did not mind in the least; on the contrary, the stories at the expense of Glenkiln now make up a folklore in themselves. Two of the most popular concern his late gamekeeper, Mr. Maxwell. When the first piece by Moore arrived in 1950, Maxwell, who had not been forewarned, sent it straight off to the farm thinking it was a spare part for a tractor.

Some years later, however, Maxwell's job description gained a new gravity. "The director of a very grand German museum wrote to me one day asking if he could bring some students to see the sculptures," Tony Keswick recalls.

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Sir William Keswick's Sculptural Landscape in Scotland

continued from page 326

" 'Certainly,' I replied, 'but as I'm afraid I cannot be there, I'll get my keeper to show you around.' Next thing I get a letter saying it would be of interest to them to have a list of the keeper's academic achievements!"

It helps to be shown around, although Glenkiln must be one of the most accessible private collections in the world. There is no law of trespass in Scotland, and the roads through the estate are public ones anyway. On sunny days or holidays you may well find your eye first drawn to the site of a sculpture by a knot of unwelcome fellow sightseers. Don't be put off. Each piece is placed in complete isolation from the others, so likely as not the next one will be unattended.

This isolation is the key to sculptural placement as far as Tony Keswick is concerned. It allows the sculpture to "possess its surroundings. In a gallery there is always something cutting through it, or other people interfering with one's view of it." Animals, such as the sheep that graze the wilderness around the sculptures at Glenkiln, do not offend him. They are part of the natural order in which the sculptures now too have a share.

This is perhaps truest of Sir Jacob Epstein's *The Visitation*, a bronze of the Virgin Mary that stands in the shrinelike seclusion of a clump of fir trees. There is no more moving sight at Glenkiln than the sheep gathered out of the storm at the foot of Epstein's suppliant figure. Nor is any piece more appropriately isolated than Rodin's nude *St. John the Baptist Preaching*, bestriding an outcrop.

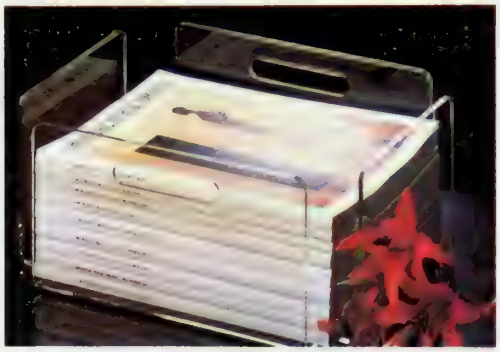
Epstein and Rodin are the proper sculptors to share the spaces of Glenkiln with Moore—Epstein having been his friend and first mentor and Rodin remaining, for Moore as much as anyone, the father of modern sculpture. But it is Moore who remains supreme in this setting, a supremacy personified by his *King and Queen* and the *Glenkiln Cross*.

The *Glenkiln Cross* is the only piece Tony Keswick commissioned. You have to walk up a rocky, heathery hill to get to it. But once you're there, the cross, though suggestive of a crucified form, tends to multiply in association: The distant waters below lend thoughts of a submarine's conning tower, an agent divining the future; and against the blaze of an unclouded sky, its patina can render its enormous bulk invisible.

"On a dry day," advises Tony Keswick, "the thing to do is to lie on the ground just to the left and look up at the face against the sky, so that you have nothing between you and heaven, as it were."

Nothing between you and heaven is a feeling all too easy to experience while lost in contemplation of the beauties of Glenkiln.□

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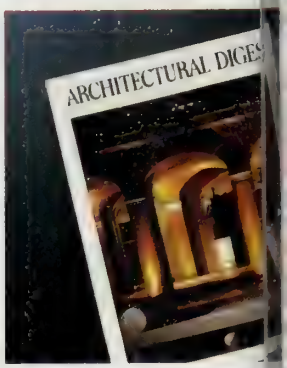


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Inventing a New Colorado Vernacular

By Gael Greene



PHOTOGRAPHY MARY E. NICHOLS

Colorado architect Steven Conger's cedar-shingled design nestles into its Aspen setting between a flat meadow and a steep bank on Castle Creek. "The residents asked for small-scale spaces and a design that was innovative yet had traditional roots," he says. ABOVE: The house has multiple towers and gabled wings. The main viewing tower is above the entrance; left is a studio with a reading tower. INSET: Conger, who designed the project with associate Michael Martin.

FROM THE FAR SIDE of Castle Creek, against the steep pitch of Shadow Mountain, the towers of the complex little cedar-shingled fortress are almost hidden by forest. Indeed, as you lunch on the deck, surrounded by mountains, the shimmering Aspen leaves and the wild rush of water crashing, it is easy to imagine you are isolated in the Colorado wilderness.

And yet this small and intricate hand-hewn house with its startling double-helix stairway is only a short distance from the heart of Aspen. Searching for a designer to imagine the house that would grace their precious site, the owners, a Denver real estate developer and his wife, had interviewed half a dozen local architects. When they spoke with Steven Conger, "it was as though he were walking into our fantasy," the husband says. "We are believers in Christopher Alexander's *A Pattern Lan-*

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Inventing a New Colorado Vernacular

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ABOVE: The highlight of the peaked-ceiling living room is a double-helix stair of cherry wood that leads to the bedrooms, below, and the viewing tower, above. Cherry wood trim is used throughout. "Despite the cold climate," says Conger, "this house uses very little heat."

BELOW: The hand-hewn walnut front door, with a fanlight above, opens to the entrance area. BELOW RIGHT: At the rear of the house, which faces the creek, the tower looms above the living/dining level and deck. "The house actually steps down to the creek, offering views of it from every room," says Conger.

guage, which is about architecture for people, buildings on a human scale—why things work and what makes people feel comfortable. Conger understood what we wanted."

"I don't believe in the egomaniacal architect," Conger says. "It's so boring to always be building the same house, to always have to make the same architectural statement. That's why I can be building a high-tech, almost Japanese house in Aspen's West End and a log cabin 'cathedral' on the edge of town.

"Each house I do is a specific response to the client, not just the obvious needs. I try to get a deep sense of what is going to be the most inspirational for them. In this case, the husband is an ardent fisherman and a lover of craftsmanship. The wife wanted everything to be informal and easy to care for."

With its intimate spaces and mullioned windows, its cedar shingles and copper flashing, the house that emerged from the partnership is rooted in tradition. But it takes off into fantasy. Three small towers suggest a miniature castle. One tower accents the living room and fireplace. The tallest is an aerie for reading or stargazing or even "camping out" on built-ins with a sweeping view of the countryside. The third is the wife's studio, with its cherry wood framed windows and tiny Juliet balcony.

Fourteen rooms are jigsawed into less than 4,000 square feet. The owners recall overseeing the project at every stage. Using an endoscope, which allowed a wide-angle view, they peered into the first model and were impressed by Conger's reference to "the golden section" when they discussed the living room angles.





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SLOW ROAD TO GLORY

The Story of the Lands' End Rugby Shirt

by Red Mulcahy

We had high hopes for our original Rugby Shirt when we introduced it in 1980.

After all, it was heavyweight cotton. Not a bit flimsy. And darn good-looking too, with its jaunty stripes. (We called 'em Team Stripes, which we thought had a real ring of authenticity.)

So we mailed out our catalogs, and waited for the applause.

Setback Number One.

What we got was more like a sustained Bronx cheer. Our customers complained that our rugby shirts shrank too much. Up to 20%. Went in the dryer a Large, came out a Medium.

We were embarrassed. Took the shirts out of our catalog, and even wondered whether we should leave rugby shirts to the sporting goods companies.

But our feisty nature got the best of us. We went back to the drawing board and developed a preshrunk 100% cotton jersey fabric. A beefy fabric, 10.5 oz. versus the usual 5 to 9 oz. A fabric that reduced shrinkage to a tolerable 3%.

So far, so good. But we wanted to be sure our improved shirts were the real thing. Especially since about this time, lots of "rugby shirts" were appearing on the market that were really nothing more than colorful sportshirts.

We figured a "field test" was in order. And gave our shirts to the University of Chicago rugby team. (They happened to be close at hand.)



Setbacks Number Two and Three.

The results were disastrous. While our new fabric stood up, almost nothing else did. A particular problem was the two-piece placket, which the ruggers consistently tore asunder.

Again, we went back to the drawing board, and developed a more rugged continuous placket—all one piece, with no weak point.

Would this make our shirt tough enough for rugby? We decided to submit our latest shirts to the ultimate test—international rugby—giving them to the USA Eagles, America's national team. The biggest, toughest rugby players in the country. (Some of these guys were born with five o'clock shadow.)

OUR SHIRTS FAILED AGAIN! Seams came apart. Buttons popped off. In a Hong Kong match, one Eagle came off the field wearing nothing above the waist but a collar.

We went (no, we trudged) back to the drawing board. But this time, we had the help of the Eagles. We switched to stronger thread. Developed deeper biting seams. Beefed up our shirt at collar, placket. And added other indomitable (we hoped) features.

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Inventing a New Colorado Vernacular
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"The golden section is an ancient formula relating to the pattern of growth in nature," the architect explains. "It's the proportional harmony in nature that governs the shape of a nautilus shell and the manta ray. When something doesn't look right, we often check it out according to the golden section."

From the meadow the house seems low and small. That's because it's stepped into the hillside with the bedrooms below facing the roaring creek, the slope reinforced by a retaining wall. A Colorado sandstone walk cuts through the meadow to the front door, handcrafted in walnut. Instantly you are confronted with the house's most astonishing ornament, the double-helix cherry spiral staircase built with steam, clamps and divine inspiration.

When the architect first proposed the sculptural staircase, the construction foreman remembered one just like it—the "miraculous" staircase in Santa Fe's Loretto Chapel, built by an itinerant workman who disappeared once it was done. This one, though shorter, narrower and less ambitious, would float in a similar fashion. An engineering firm was hired to calculate the specifications based on the strength of the cherry wood. Rather than build it in a workshop and truck it to the site, Conger decided to laminate the structure in its stairwell. Steam boxes were set outside to soften the wood so that it could be bent, with only seconds to secure it before it dried. Four men raced into the house with steam-softened stringers as four others waited to swiftly screw them into place. Maneuvering the twenty-eight-foot-long handrail was like "wrestling a giant snake," Snowmass woodworker Robin Ferguson remembers. Unlike most spirals, this one has two handrails for a feeling of extra security.

The trim throughout is hand-rubbed cherry, from the window frames—each with its own unique postcard view—to the cabinet from which the television rises on a hydraulic lift. "Cherry is a wonderful wood," says the husband. "It just gets richer and redder with time." It was his idea to set a slatted bench over the heating grate in the mud room with a rack for hanging ski boots upside down and stretched above. Even hats dry faster, he notes. "I picked up that idea in an Austrian hotel."

Because of Aspen's strict glass code, designed to conserve fuel and cut down on pollution, most windows face over the creek to absorb the sun, but a staccato of small, almost portholelike squares on the northern exposure balances the interior light.

Indeed, the hidden charm of this

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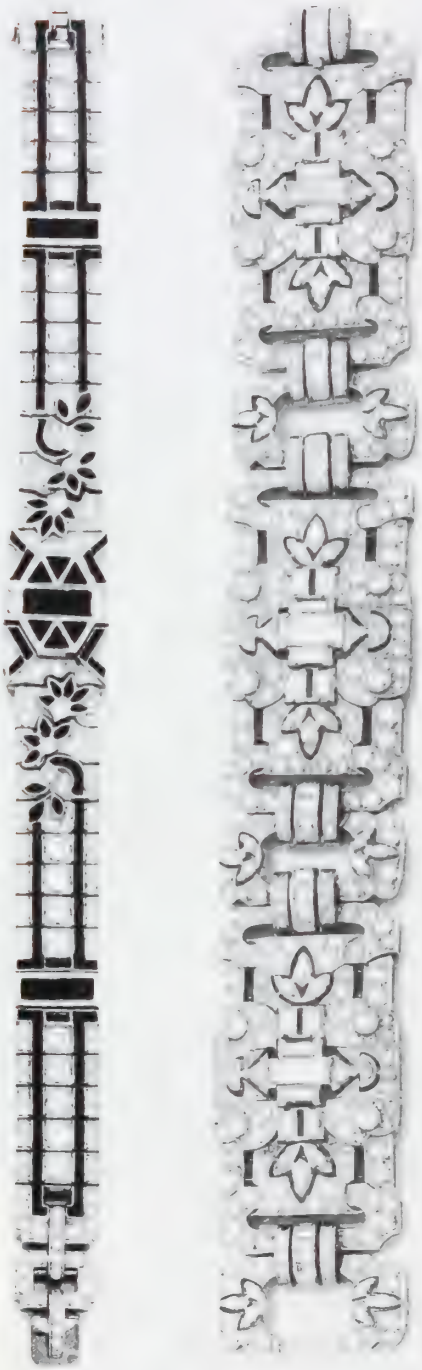
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Steven Conger

continued from page 334

very personal house lies in its energy-saving ways. It is passive-solar because Steven Conger believes "any house should be energy-conserving and responsible to its environment, but it needn't look high tech or overengineered. It should have its poetry and artistry too."

Thanks to the right glazing, high-tech glass and super insulation, the house doesn't even need a furnace—electric baseboards are sufficient. "And the open stairwell creates natural ventilation in summer," notes Conger. "A few hundred dollars pays the year's heating bills."

Ecologically responsible architecture has been Denver-born Conger's mission since his graduate days at Yale. He and his wife were settled in Connecticut when he was asked to design the building for John Denver's Windstar Foundation, set up to discuss and alert the world to ecological concerns. He designed the project as his graduate thesis at Yale, then came out to develop an environmental design program. "We discussed spiritual questions—how to live together, how to make architecture that's ecologically responsible and inspirational too. It was," he believes, "a transformative experience for the teaching staff as well as for the students."

Though Conger is headquartered in Aspen now, his practice takes him to California, Vermont, Delaware and New Zealand. Most recently he traveled to the Soviet Union, where he spent three months with Amory Lovins, a leading theorist in energy and resource policy, consulting on energy policy for the USSR and planning an energy-efficient international exchange camp for children.

"There's something about the West, the majestic mountains," Conger says. "It inspires you to take the long view. And there is freedom here. People seem more open. Unlike most regions of the country, where there's a prevailing architectural style, there's very little existing context to work with. The architecture has yet to be invented here."□



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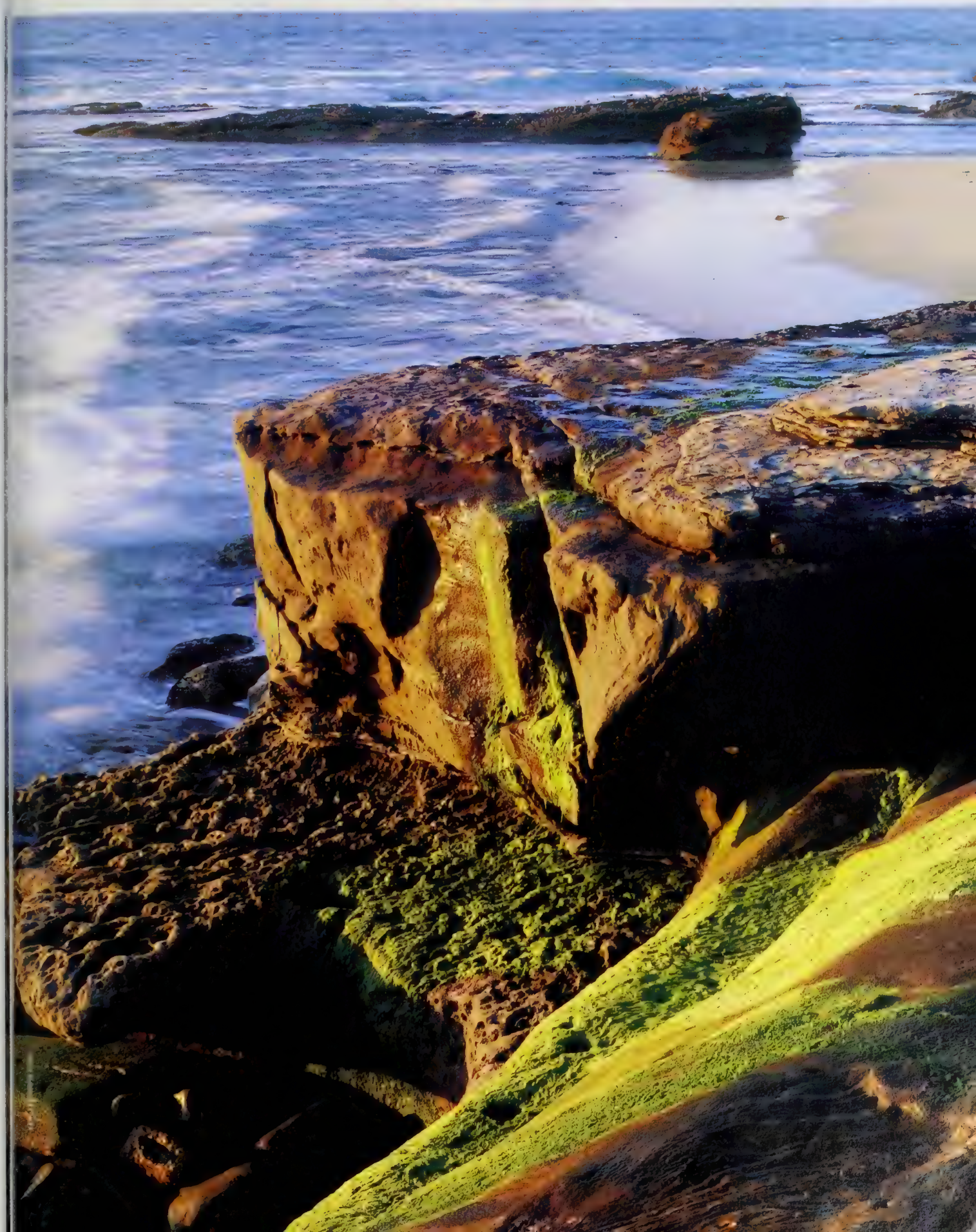
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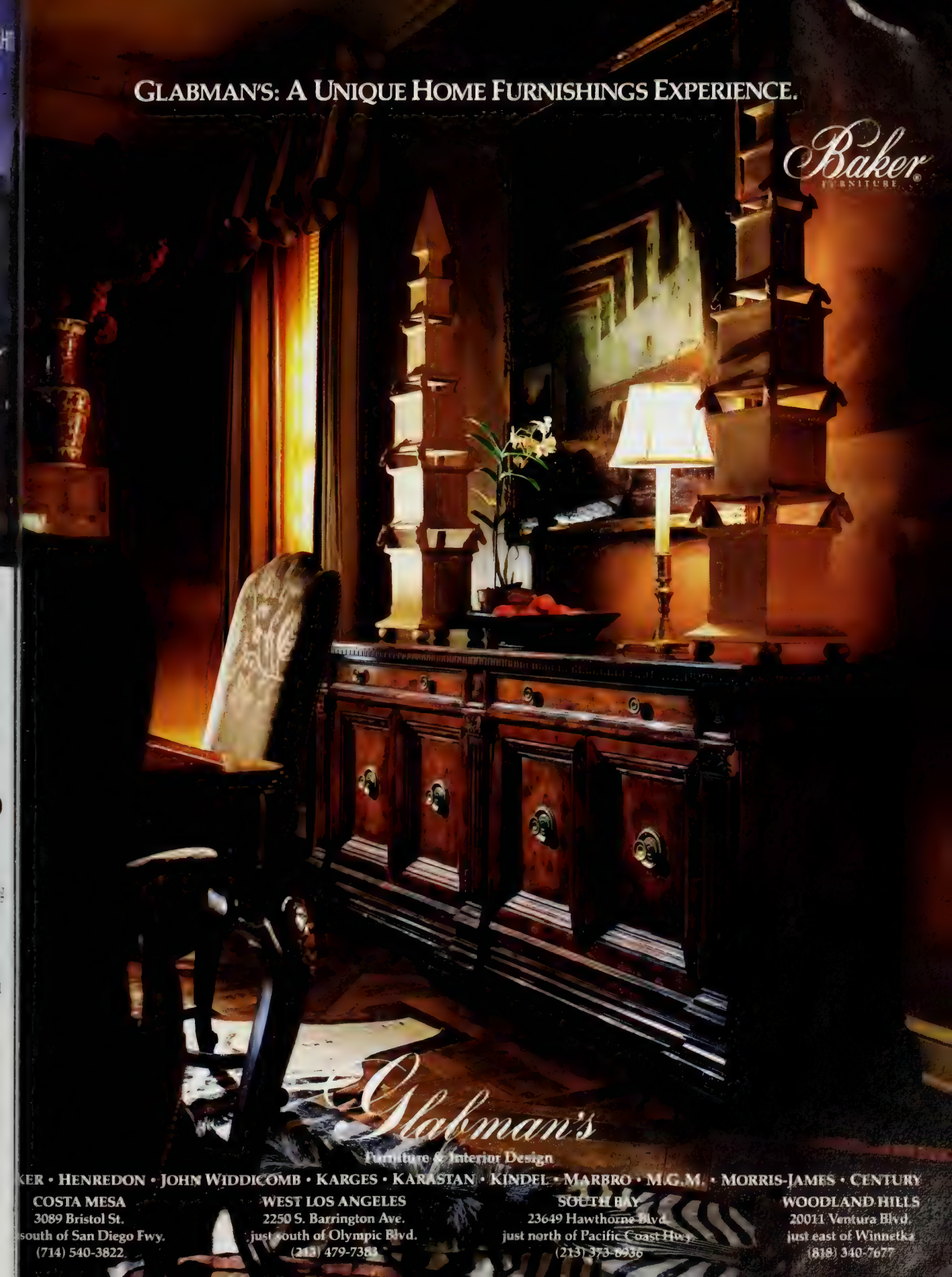
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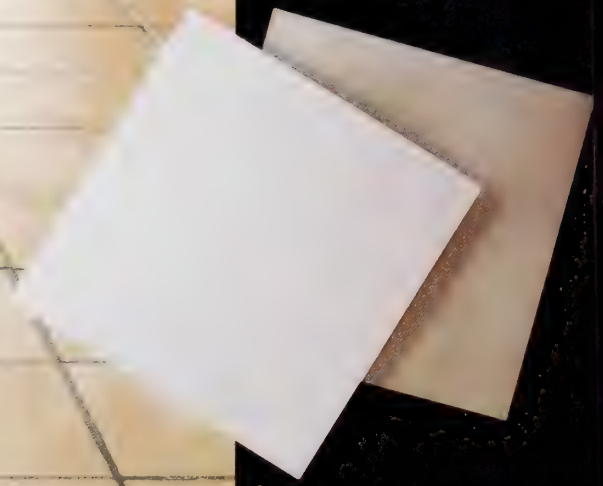
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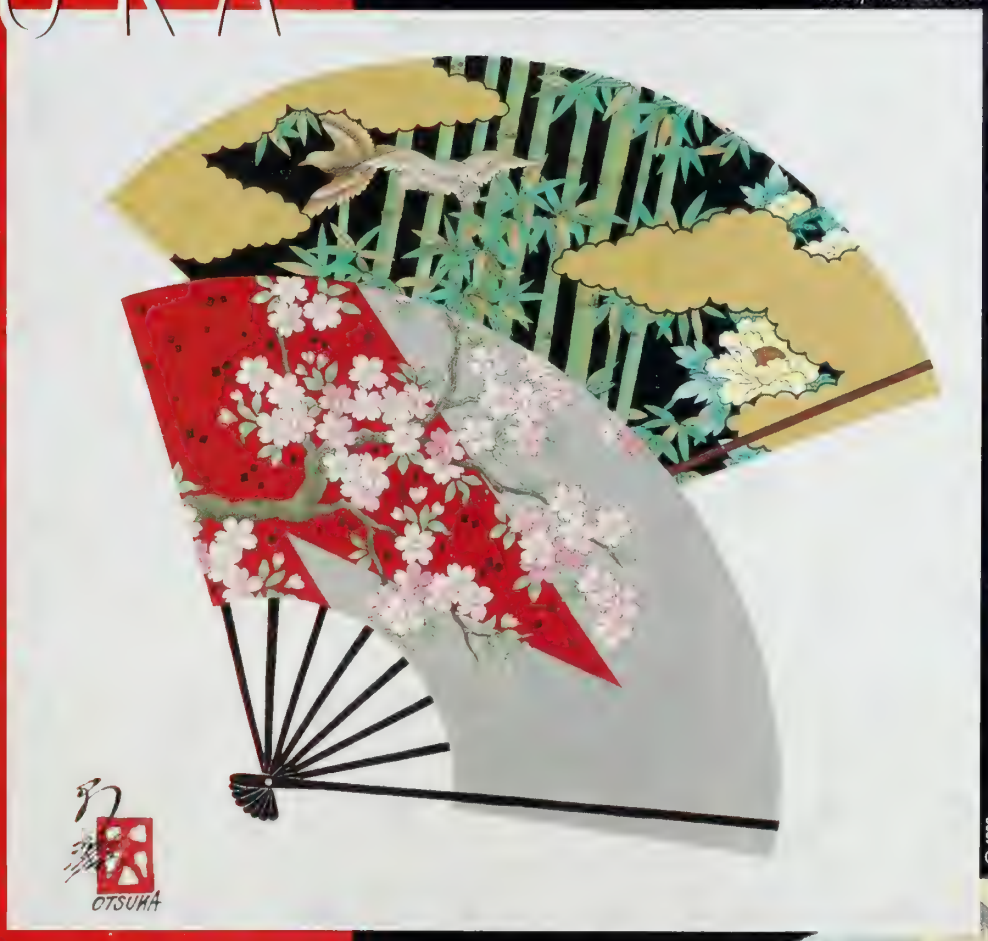
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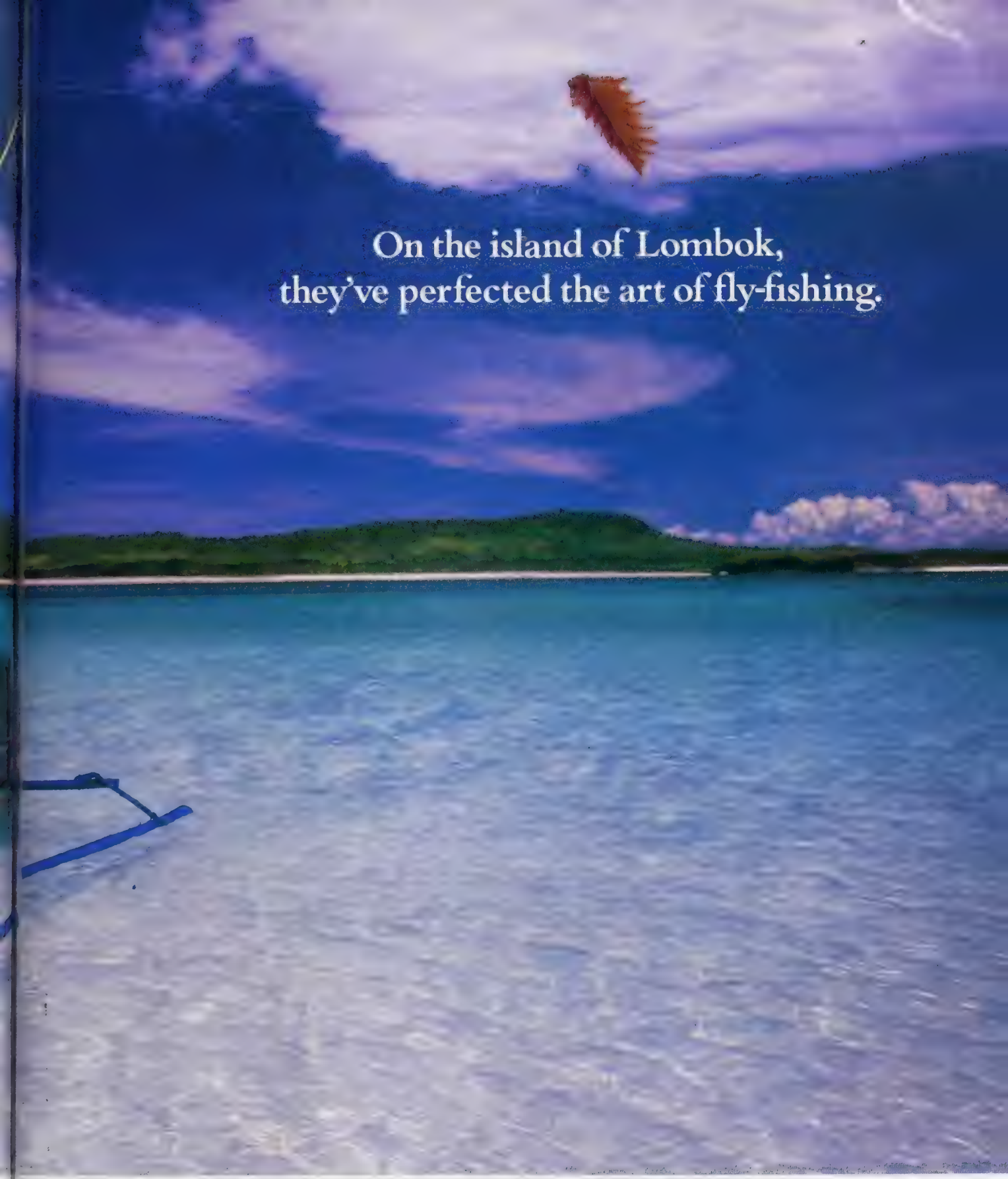


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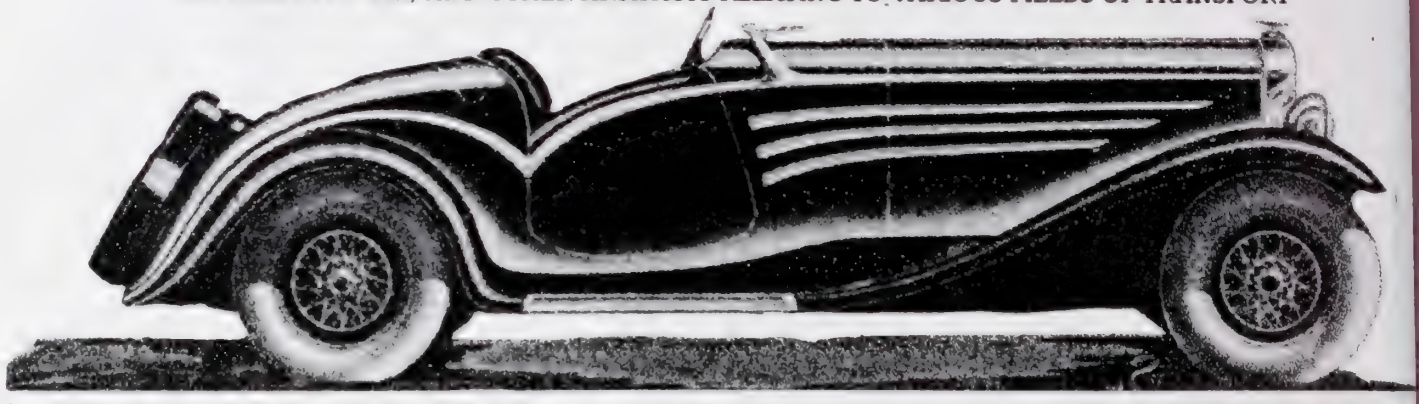
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An 8C 2300 Alfa at speed, Nuvolari at the wheel...the booming voice of a 6 litre Bentley at Brooklands...the start of the 1958 Le Mans with a 250 TR Ferrari jumping to the front...A 427 Cobra fresh from the showroom, lurking along a suburban Westchester street. Consider the opportunity of witnessing, discussing, and possibly purchasing at auction, a car of this calibre. Guernsey's is pleased to present what augurs to become an important annual event desperately needed in New York. The current thusiasm of vintage sporting cars at auction sweeping the European con must be captured in the United States and New York, as the unchal financial and cultural center of America, is clearly the choice as site for a tion of the finest sporting automobiles in the world. The merging of *Class Sportscar*, the magazine at the forefront of current sporting thought and with Guernsey's, renowned for selling the unique at auction, be it the vintage yachts or the contents of the S.S. United States, makes certain th will be an event no one with interests in fine sporting cars can afford to Additionally, augmenting this wonderful grouping will be a collection and important motorcycles representing the various aspects of the gen fine collections of automotive, nautical and aviation art, models and ar

CONSIGNMENT: Entries for the October 7/8 auction are now being c ered. Vehicles of every vintage will be featured, and the criterion is s but demanding: an automobile or motorcycle must be significant in design, represent a milestone in sports car history, or have a notable record to be eligible for placement in the sale. If we've piqued your i and you wish to discuss the possibility of placing one or more of you cles in this event of world wide proportions, kindly contact Arlan Et President of Guernsey's, at 212-794-2280, or by FAX: 212-744-3638

THE CATALOGUE: A fine quality, limited edition, well photogra and documented catalogue is offered for $30 (in person), $34 (by $42 (European orders) from Guernsey's.

BIDDER PACKAGE: the cost for registering is $75, which will in among other things, admission for two at all times, reserved se and a catalogue. Prospective bidders are strongly urged to regis advance. Payment and/or banking requirements are fully desc in the Bidder Package. Guernsey's will be working closely wit Chase Manhattan Bank, N.A., facilitating automotive loans buyer's premium. $8 general admission. All correspond should be directed to: Guernsey's, 136 East 73rd Street, New NY 10021. Telephone/FAX as above.

THE EVENT: Friday, Oct. 6: 10 AM - 10 PM Preview
Saturday/Sunday: 9 AM - 12 Noon Preview
Saturday/Sunday: 1 PM Auction

The sporting car auction has be scheduled on October 8 to advantage of the Hershey Automotive Market ending Octobe

LOCATION: Guernsey's has chosen New York City's magnif Jacob K. Javits Center, designed by I.M. Pei, as the showcas this event, a most fitting venue for the world's great cars.

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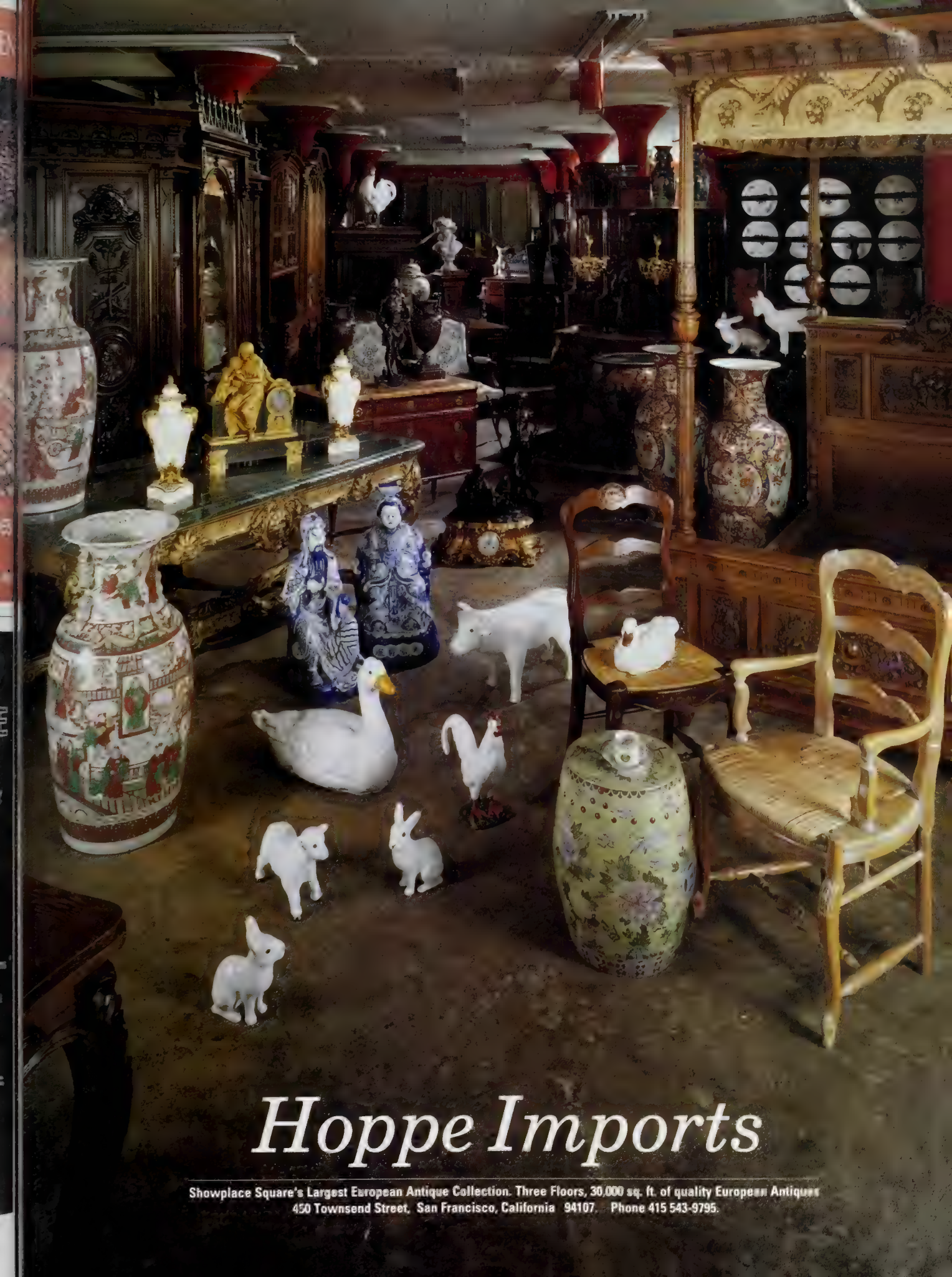


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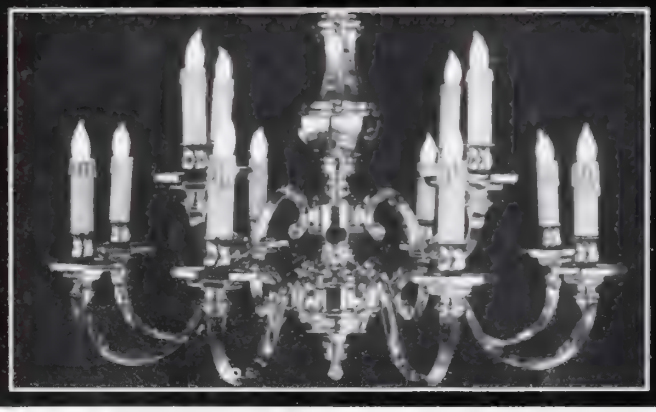
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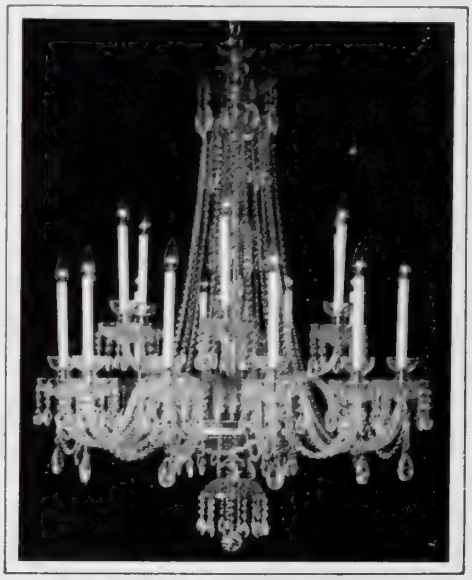
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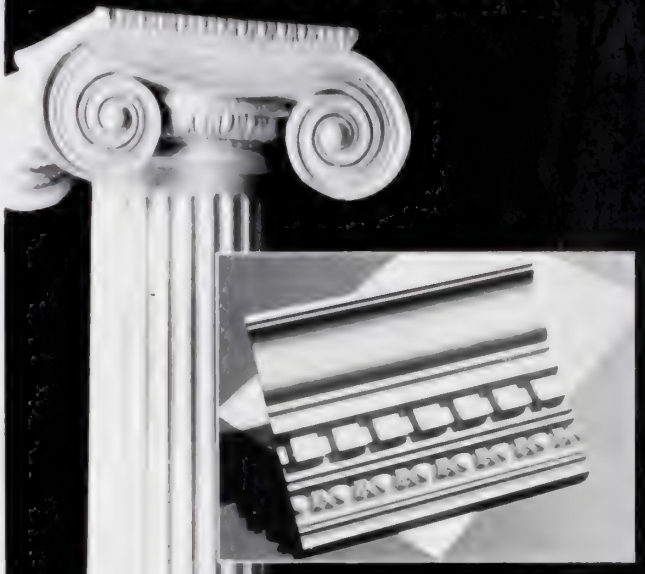


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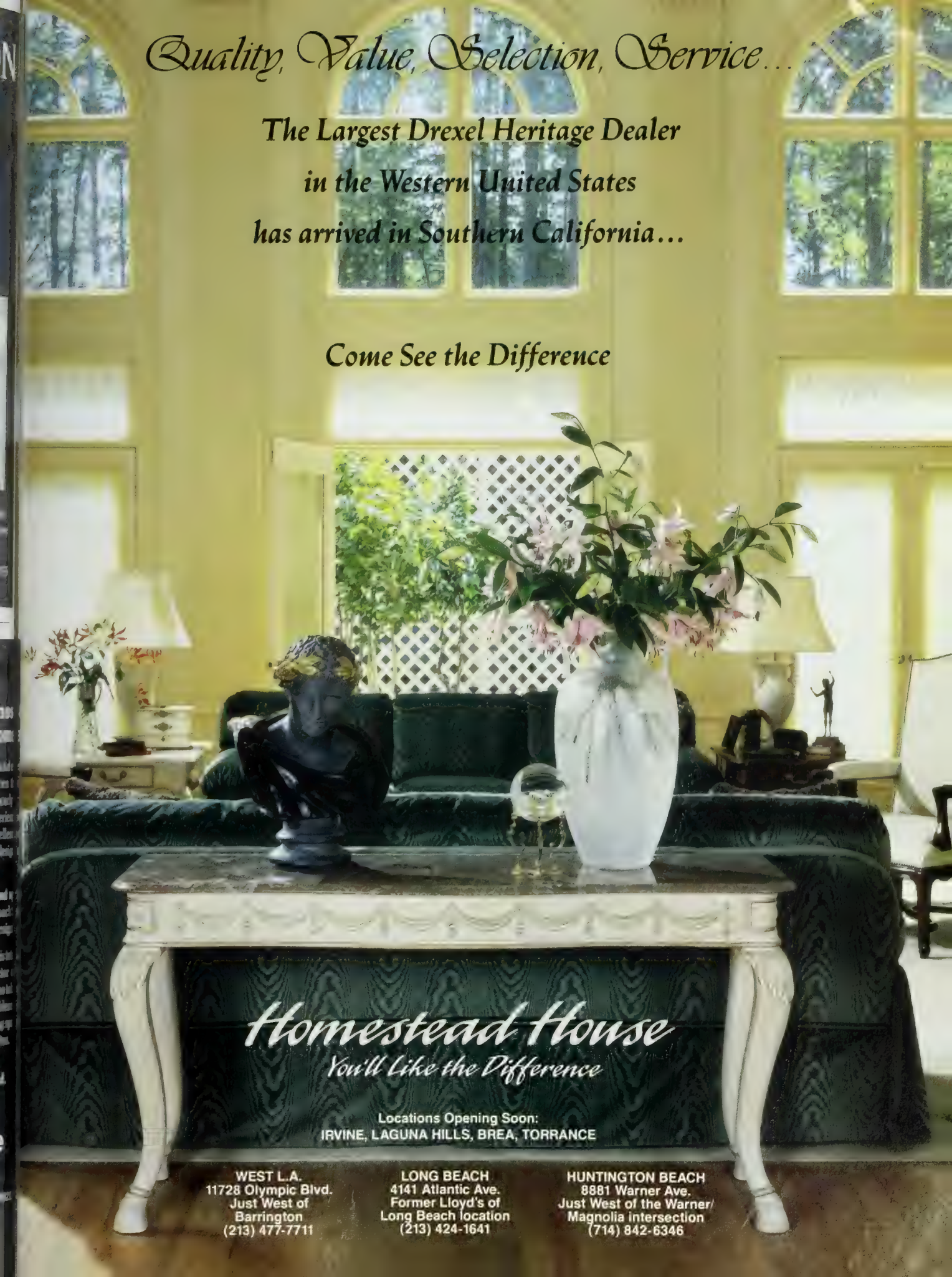
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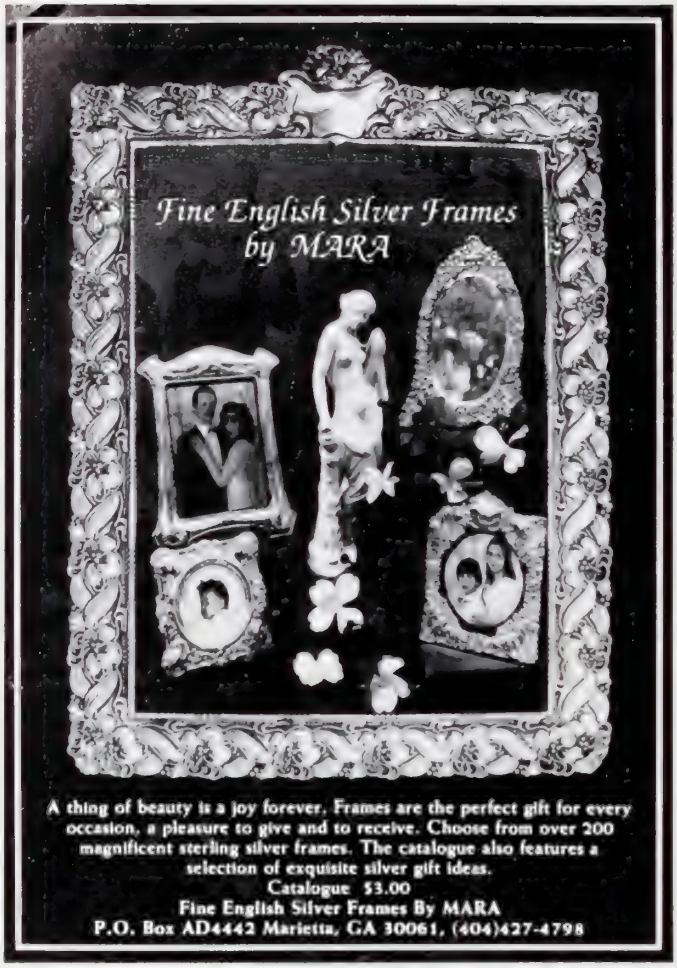
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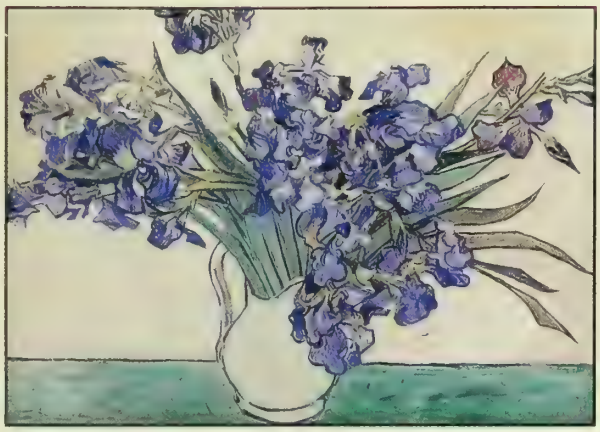
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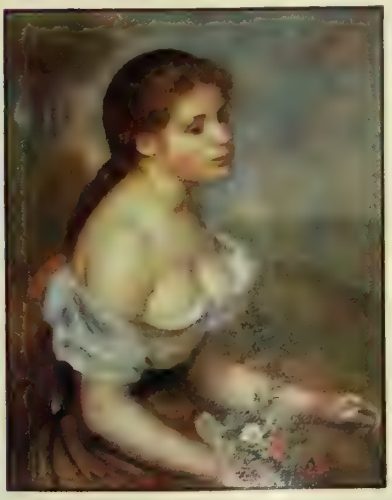
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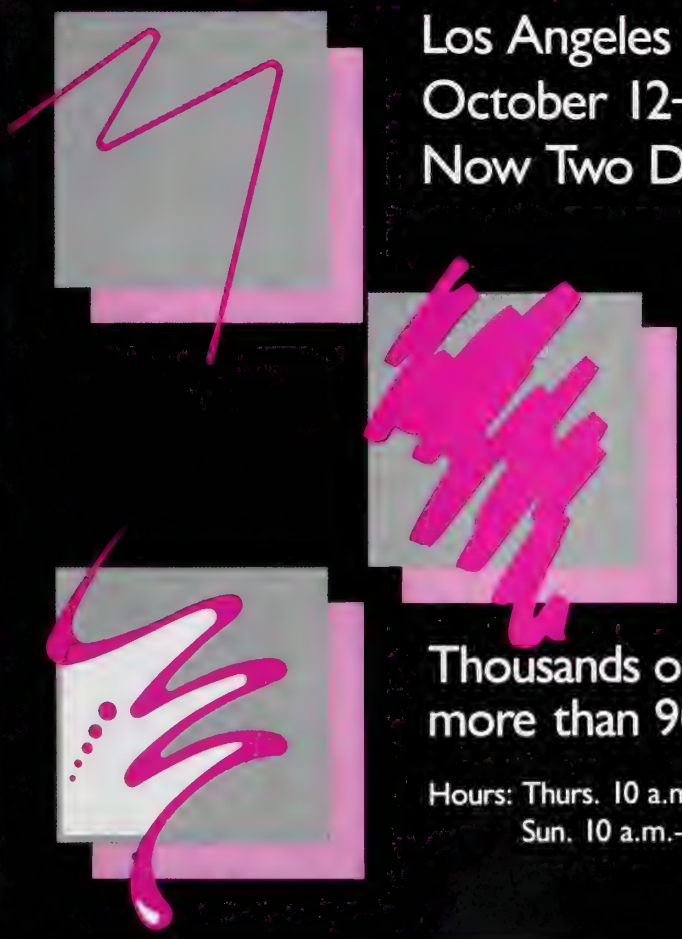
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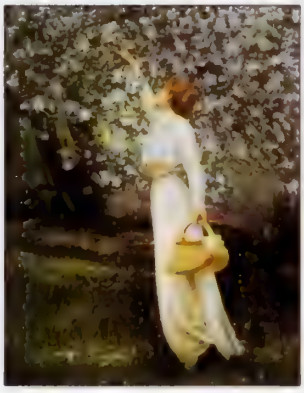
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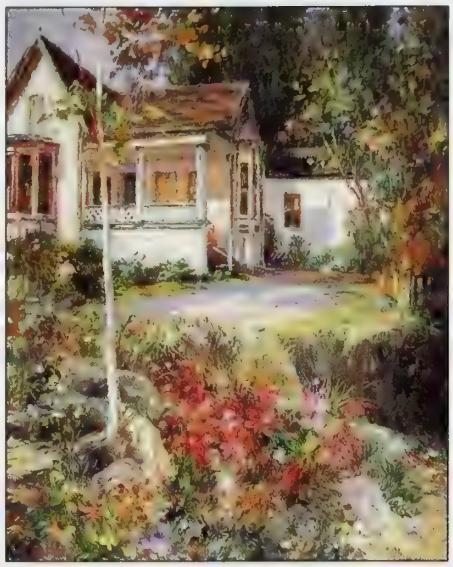
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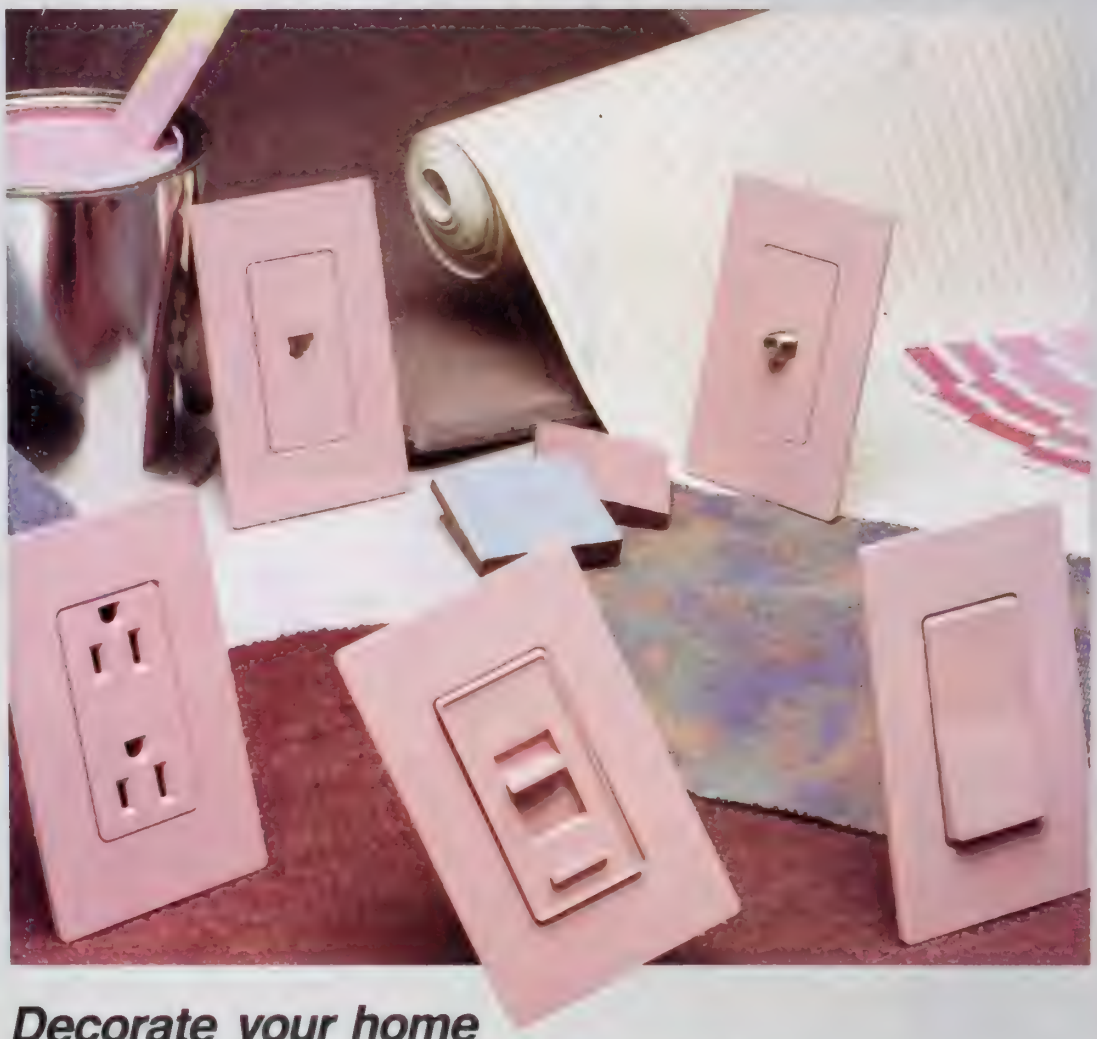
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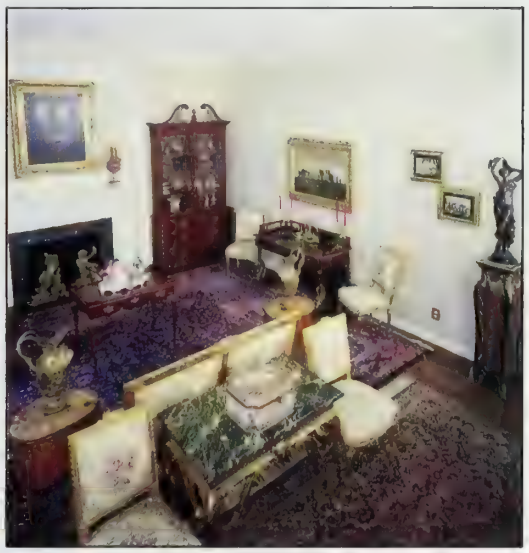
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Noland's Land

In the rush for a Jasper Johns or a Robert Rauschenberg, collectors seem to have bypassed Kenneth Noland. "His work sells in the $500,000 range, which is inexpensive compared to theirs," says Larry Salander, who marks the opening of the new location of Salander-O'Reilly Galleries with **"Kenneth Noland Paintings: A Survey"** from Sept. 15 to Oct. 28. Many of the 40 paintings in the show have never been seen before. "Many have never even been stretched," says Salander. "He rolled them up and kept them for later—which is now." The gallery is showing a couple of works from all periods up to the present: *Fete* and *Epigram*, two circle paintings from 1959; a diamond titled *Morning Death of Morris Louis* (above), 1962; "stroke pictures" from the late 1950s; and selections from Noland's current "door pictures"—painted door panels with pieces of colored plastic strips. Salander-O'Reilly Galleries, 20 E. 79th St., New York 10021; 212-879-6606.



Fund-raiser

Designer Showhouses Inc., under the direction of Charles Patteson, has taken the concept of designing for a good cause and run with it. Formerly with the organization that created the Southampton Showhouse, Patteson will hold the **French Designer Showhouse** in an East Side residence to benefit the American Hospital of Paris. François Catroux, Jacques Grange, and Michael Ray and Paul Mathieu with Cozmopole will be doing rooms, among others, and Henri Samuel will serve as honorary chairman. "Next year we'll be having showcases in San Francisco, Chicago and Paris," Patteson notes. The French Designer Showhouse, from Oct. 19 to Nov. 19, at 123 E. 80th St., 212-838-0157.

Theme Dressing

When Iain Henderson Russell, formerly of Christie's, and interior designer Nicola Wasserman started **HRW Antiques**, they trained one eye firmly on the needs of their overseas buyers. "Our aim is to have a good mix of serious and decorative furniture, mostly English, that will appeal to American clients," says Russell. "East Coast designers tend to look for the serious, and people on the West Coast are drawn to the decorative."

Russell and Wasserman have organized the 4,500-square-foot shop by period and theme. The Regency room is furnished as a traditional English drawing room, boasting a large selection of English and Swedish fireplace accessories, an 1810 calamander sofa table in the style of Gillows, and a rosewood secretary with foliate scrolling, lion's-paw feet and short brass pillars. The French room emphasizes painted and gilded furniture, such as a garlanded, swagged and fringed chaise longue in 19th-century blue tulle. Heavier carved mahogany pieces, such as a swan-necked sofa and a marble-topped pier cabinet, are found in the William IV room. The country room hosts rustic pieces in oak and fruitwood, among them an unusual *faux*-bamboo Regency washstand. HRW Antiques, 4A Kings Ave., London SW4 8BD; 978-1026.



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In the Showrooms

Michael de Santis recently used an interesting fabric from **Kirk Brummel**, the company that started out with a contemporary image more than two decades ago and has evolved into a house of largely traditional designs. *Zoe* (below left), the de Santis choice, is a linen-and-cotton jacquard with piles of varying thicknesses that describes stylized flowers on a geometrical background in the Art Déco mode. Colors in any one angular blossom range from cerise to orange to crimson or from pink to blue, all on a background of taupe and brown. Mike Brummel, who found the original fabric from which it was adapted in the Paris archives of a jacquard textile mill, says, "These are the original color combinations from the thirties." Other Kirk Brummel woven fabrics are *Umbria*, a pattern of lush autumnal fruits on a black background; and *Klee*, a pattern of small geometric shapes woven at broad intervals into a red background and taken from a painting by Paul Klee.

Ted Tyler of **Tylergraphic**, who has done trompe-l'oeil work for John Saladino and designed and painted fabrics for architect Robert A. M. Stern, has made his own line of fabrics available at showrooms across the country. All hand-painted (with the occasional embellishment of airbrushed stencils), the fabrics, says Tyler, are a "bigger and rougher" version of fabrics he designed and painted during a previous career in the fashion industry. *Veneer*, which he describes as "a cross between the look of wood grain, strié and moiré," is lightly dusted with mica chips in the ink. *Roman Rose* (above right), his latest design, has a large and rather 1950s-looking cabbage rose stenciled onto a painted background that Tyler describes as having the quality of worn stucco. Each color in the design is named after a Roman villa—Villa Medici, Villa Borghese, Villa Giulia.



At **Decorators' Walk**, where more than 40 fabric, furniture and porcelain companies are represented, there are more woven fabrics by J. Thorp, Peter Schneider's Sons and Lehmann Connor. Other offerings range from furniture designed by Mark Hampton to the Hickory Chair Company to Mottahedeh porcelain, and two new additions. Pallatino furniture, made in Spain, has created chests of varying sizes that have trompe-l'oeil shelves filled with knick-knacks—a vase of flowers, a bowl of fruit, a clock, books, a miniature portrait and some spectacles—painted on very real doors. Lamps by As You Like It have tripod verdigris bases and tall turned mahogany candlesticks, each topped with an old-fashioned silk shade bordered with a fringe.

Drawing Rooms

In the latter half of the 18th century, print rooms were a fashionable decorative feature of prominent Irish and English homes. The lady of the house would typically spend many a rainy day pasting pictorial engravings to the walls, and then embellish them with cutout paper designs that would serve as borders, often mimicking gilt picture frames. Though their currency ended long ago, a small number of the era's print rooms still exist, in such grand residences as Stratfield Saye (the duke of Wellington's house) and Castletown, County Kildare.

Word now is that print rooms are mounting a small comeback, and the most respected dealer is Nicola Wingate-Saul, former curator of Castletown and the owner of **Print Rooms**. Antique prints range from the architectural to the topographic, and borders are adapted from 18th-century originals, all printed on heavy-gauge paper and cut out by hand. Related items include the paper trophies, ribbons and masks used to link the prints, and decorative screens ornamented with original 18th-century maps of European capitals. "We concentrate on the 18th century," she says. "After 1800 the flair just went out of the designs." By appointment only. Print Rooms, 47 Moreton Terrace, London SW1V 2NS; 821-1577.



IANTHE RUTHVEN

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Designed for Reading

Tiffany Parties (Doubleday, $60), with a preface by Aileen Mehle and a foreword by John Loring, relives through photographs some memorable gatherings from the past year. Included are *Architectural Digest* editor-in-chief Paige Rense's party for the New York Winter Antiques Show (right), the Reagans' Final State Dinner, Blair House Tea Reception and Geoffrey Beene, the First 25 Years . . . Colefax & Fowler has turned to one of its own designers, Chester Jones, to write the definitive company book—***Colefax & Fowler: The Best in English Interior Decoration*** (Bulfinch Press/Little, Brown; $35) . . . The Getty Center for the History of Art and the Humanities has published the first volume in its series *Texts and Documents*. **Modern Architecture** by Otto Wagner, with an introduction and translation by Harry Francis Mallgrave, appeared in 1896 as the first manifesto calling for a modern approach to design. It was expanded and emended by Wagner four times, and this reprint is based on the third edition of 1902. The Getty Center Publication Programs (distributed by the University of Chicago Press); $29.95.



The French Collection



Provence was said to have the finest carvers in France outside the capital, and some of the region's best antiques can still be found at **Robert Reyre**'s shop in Aix-en-Provence. Reyre stocks antique commodes, 18th-century armchairs painted in pastel blues and yellows, elaborately carved bookcases, *faux-marbre* vases in wood and small wooden canapés, one with a straw seat. Robert Reyre, 7 rue Granet, 13100 Aix-en-Provence, France; 23-31-44.

For accessories that can't be found in Provençal antiques shops, one recommendation is the weekend open-air market in **L'Isle-sur-la-Sorgue**, a picturesque village about 10 miles east of Avignon. Among the dressers and terra-cottas, some of the oddities displayed are 18th-century newspapers and costumes, coffee grinders, musical instruments and century-old farm equipment.

The Second Coming

Being unveiled this month is the second floor at 625 Madison Avenue, transformed by a quartet of designers for four top dealers.

"This is going to be a gallery rather than a shop," says designer Robert Currie about the new space that Chris Jussel (212-879-3344) of **Vernay & Jussel** will occupy. "Chris calculates that he will have five pieces of furniture in the next five years, each worth $5 million to $10 million, so he wants a minimal space to contrast with these superb antiques. We're using Cor-Ten steel and fossilized slate floors. The ceiling will be a concrete slab, and a series of platforms can be pulled out to display chairs."

Kitty Hawks was asked to design the space for **Janet Mavec** (212-888-8100), a dealer in silver and antique jewelry. "I'm trying to achieve something between a living room and a shop," says Mavec. "We're using antique mahogany and glass display cabinets, lots of mirrors and good lighting. People like to look at jewelry on themselves, and most stores light the jewelry, not the people."

Garrick Stephenson (212-753-2570), whose 17th-, 18th- and 19th-century European antiques have been a favorite resource of designers for more than two decades, called on Carl Nardiello, a designer of museum installations. "Many of the pieces are museum quality," says Nardiello, "so we've set them off with freestanding walls that will be covered with different fabrics at different times."

Marvin Kagan (212-535-9000), whose gallery of Oriental rugs was in the Carlyle Hotel for almost 20 years, hired architect Costas Kondylis to create a space in which the rugs hang from ceiling to floor. "Rugs are difficult to display," says Kagan, "and I want people to see as much of their richness as possible." Kagan will also display pieces of Roman statuary, ancient Roman glass and fragments of Egyptian wall paintings.

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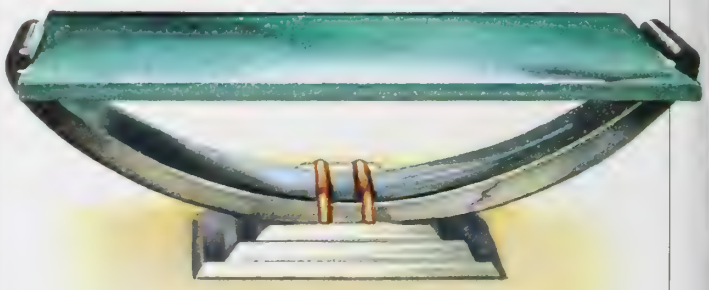
Invitation to a Screening

Yale Burge Antiques has been having a banner year with Continental and Asian decorative screens. From England comes a four-fold painted screen, ca. 1860, of an armada braving stormy seas, and a paper-on-wood screen from Hong Kong depicts porcelain and ornamental books as seen in a traditional Chinese library. But the sovereign among the group is a Napoleon III tapestry velvet embroidered with scenes of the hunt and hilltop castles. As always, a group of designers have been making calls. William Hodgins, who was visiting recently from Boston, left with a miniature mahogany chest from England and an octagonal Middle Eastern table inlaid with ivory. David Easton's cache included a pair of chinoiserie side tables and a tole jardiniere. Yale R. Burge Antiques, 305 E. 63rd St., New York 10021; 212-838-4005.

Counting Commissions

Visitors to **Pilati Interior Design**, the Munich showroom of Count Siegward Pilati, are greeted at the entrance by an antique bronze frog, one of the approximately 100 frogs in wood, stone and metal in the designer's collection. This unexpected animal prepares one for a stroll among Pilati's many one-of-a-kind pieces. Against one wall is an Italian zebra-patterned commode with lacquered goat leather; in a corner, a small triangular table with an inlaid shagreen top. A Burmese wooden Buddha reposes on another commode, this one designed by the count and incorporating Philippine jade. There is also furniture by Fendi, Poltrona and Karl Springer (Pilati is the only place where Springer is shown outside the U.S.), and more than 3,000 textile designs.

Pilati's own furniture, often combining acrylic and metal in an Art Déco mode, was seen in the residence of couturiers Wolfgang and Margaretha Ley (*AD*, Jan. 1988). Like the Leys, many of Pilati's clients over the years have commissioned individual pieces, but now he is presenting his first full line. It is available through **Galbusera s.r.l. Arredamenti** (6 Piazza Risorgimento, 22069 Rovellasca; 9634-4393), a palatial showroom in a city just north of Milan. As usual, Art Déco themes occur throughout the 15-piece grouping, which comprises desks, sofas, chairs, consoles and a wardrobe, all in variations of birch and copper. Pilati Interior Design, Amiraplatz 3, 8000 Munich 2; 235-0840.



MARYANN THOMAS

Curb Appeal

Arlan Ettinger first put **Guernsey's** on the map as an "alternative" auction house with the sale in 1983 of carousel figures, followed in 1984 by the auction of 125,000 Cuban cigars stored in Spain since the 1950s, then of the modernist fittings and furniture of the SS *United States*. In the more than 50 auctions that it's held since, Guernsey's has sold comic strip art, Russian Constructivist posters, design pieces and souvenirs from the 1939 World's Fair, and recently, the archives from Topps Baseball Cards.

On Oct. 7 and 8 at New York's Jacob K. Javits Convention Center, Guernsey's is holding an auction of vintage sports cars—Ferrari, Maserati and Aston Martin—made for European road races. "At the same time we'll be auctioning vintage motorcycles," Ettinger notes, "which are just emerging as works of art. All the way from the rather delicate 1930s pieces with side cars to the massive 1950s Harley-Davidsons with all that chrome, the cycles are being collected and exhibited for their artistic value." Guernsey's, 136 E. 73rd St., New York 10021; 212-794-2280.

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Memorable Mementos

A sprey in New York is having a show from Oct. 13 to 17 of unusual and rare jewelry. **"Artists' Jewellery: Pre-Raphaelite to Arts and Crafts"** was organized by Geoffrey Munn, director of Wartski of London, who, with Charlotte Gere, wrote a book of the same title. The show focuses on the jewelry—enameled gold tiaras, necklaces, silver-and-ebony crucifixes, pendants and earrings—designed by such notables of the period as Rossetti, Pugin, John Ruskin, Edward Burne-Jones and Edwin Lutyens. Many of the jewels were worn by their models in paintings, and facsimiles of a selection of artworks will accompany the show. Some of the pieces came from private collections, some were traced through advertisements, and Munn thinks that a few missing items are located in the U.S., unbeknownst to their owners. Asprey, 725 Fifth Ave., New York 10022; 212-688-1811. *Artists' Jewellery: Pre-Raphaelite to Arts and Crafts* by Charlotte Gere and Geoffrey Munn (Antique Collectors' Club; $69.50).



Waxing Poetic

"Our work takes a lot of patience," says **Mark Adams**, a finish designer for furniture and architectural woodwork. "We've been talking with Bob Stern for four years about the finish for one room. We spent two thousand hours on a walnut sideboard. Sometimes we use twelve different dyes and four finishes, which we concoct ourselves and apply in close consultation with clients each step of the way."

But judging from his client list, the results more than justify the time and participation Adams requires. Nine years ago, designer Jed Johnson asked him to French polish Andy Warhol's collection of dining chairs by Emile-Jacques Ruhlmann. Adams has been working with Johnson ever since, most recently treating the 9,000 square feet of mahogany paneling in Carl Icahn's Westchester offices.

Adams is something of a scholar in the realm of classical finishes, an interest sparked by his early restoration work with Herter Brothers furniture. Two leading dealers of Herter, Peter Hill and Margot Johnson, are clients. "A century ago the fields of painting and finishing were not very far apart," he says. "Some materials, like natural dyes, have been lost but are beginning to come back." A tip from the consummate caretaker of fine wood? "There's a polish made by a beekeeper in British Columbia, whose name is **Roger Clapham**. This particular formula is outstanding. I use it in all my work." R. M. Adams, 7 Woodbury Manor, East Lempster, NH 03605; 603-863-9363. Clapham's Beeswax Products, 324 Le Feuvre Rd., Rural Route 5, Aldergrove, B.C. V0X 1A0; 604-856-2085.





Atlantic Crossing

This month marks the arrival in New York of two of London's best names in design. From its new quarters in SoHo, **George Smith/Bennison Fabrics** offers a natural combination—the overstuffed furniture of the George Smith line, the same pieces that reside on King's Road, and country prints from the late designer Geoffrey Bennison, which can be found at the shop on Holbein Place.

The New York shop has the complete line of George Smith furniture, including the rounded Lawson's tuxedo sofa, the Victorian partner desk and various chairs, love seats and daybeds. The faded tones of the Bennison fabrics merge easily with antique furnishings. Gillian Newberry helped develop the textiles with the designer in the early 1980s, and has expanded the Bennison imprint to include a small collection for sunnier climes. All of the Bennison patterns are available in New York, as well as custom printing. "It's an excellent pairing," Newberry says. "We both believe in tradition and comfort." George Smith/Bennison Fabrics, 73 Spring St., New York 10012; 212-226-4747. □

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Pages 204–211:
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Pages 212–219:
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Pages 270–275
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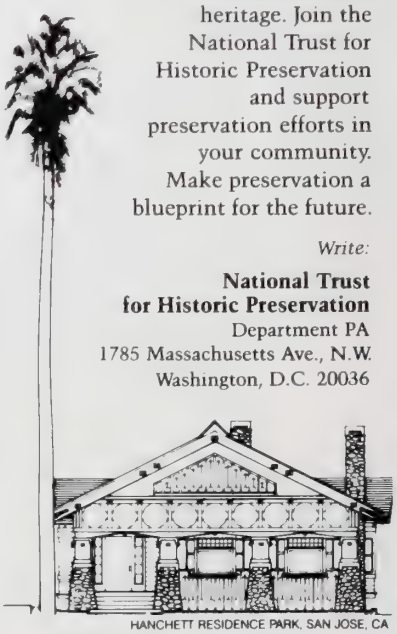
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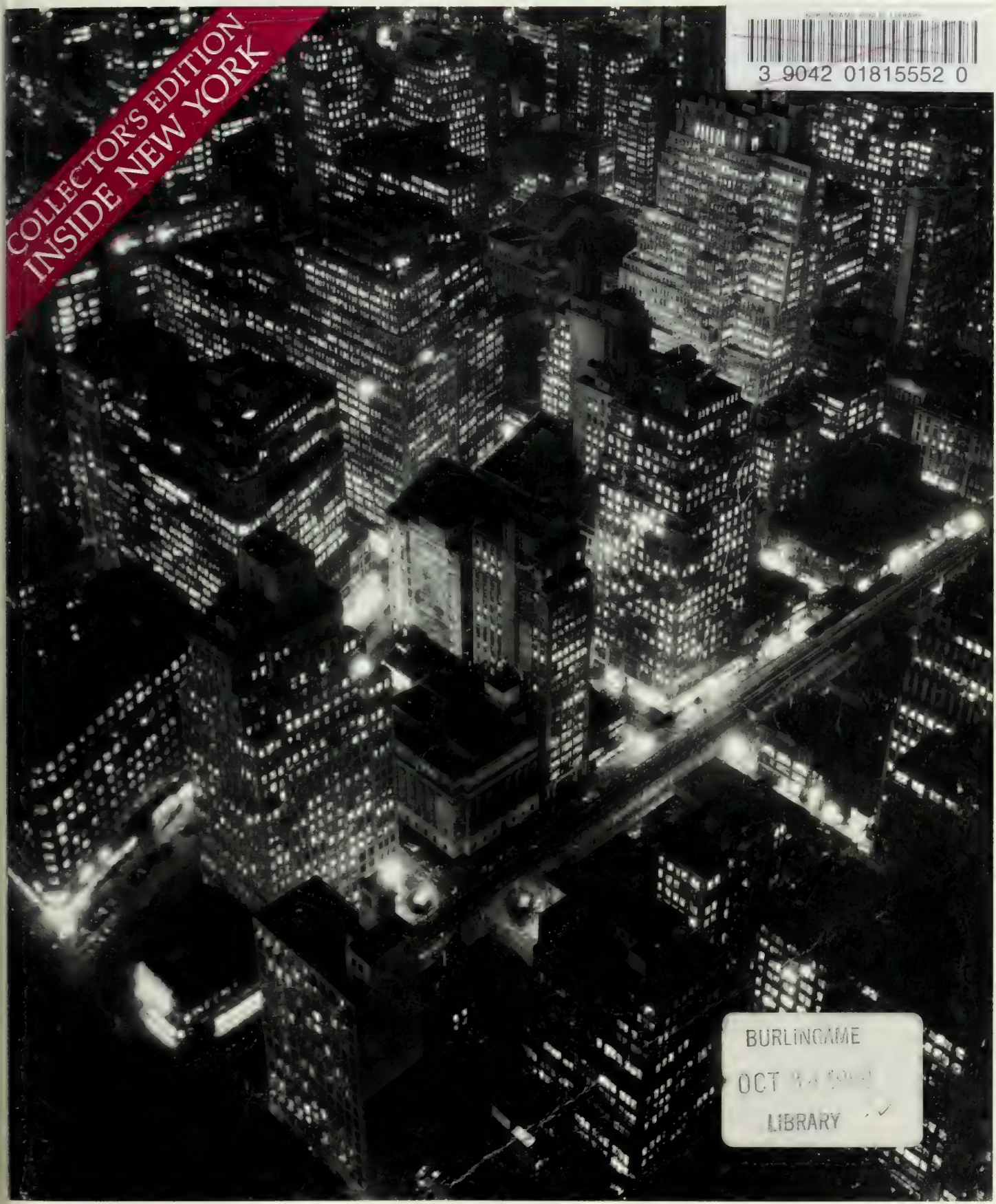
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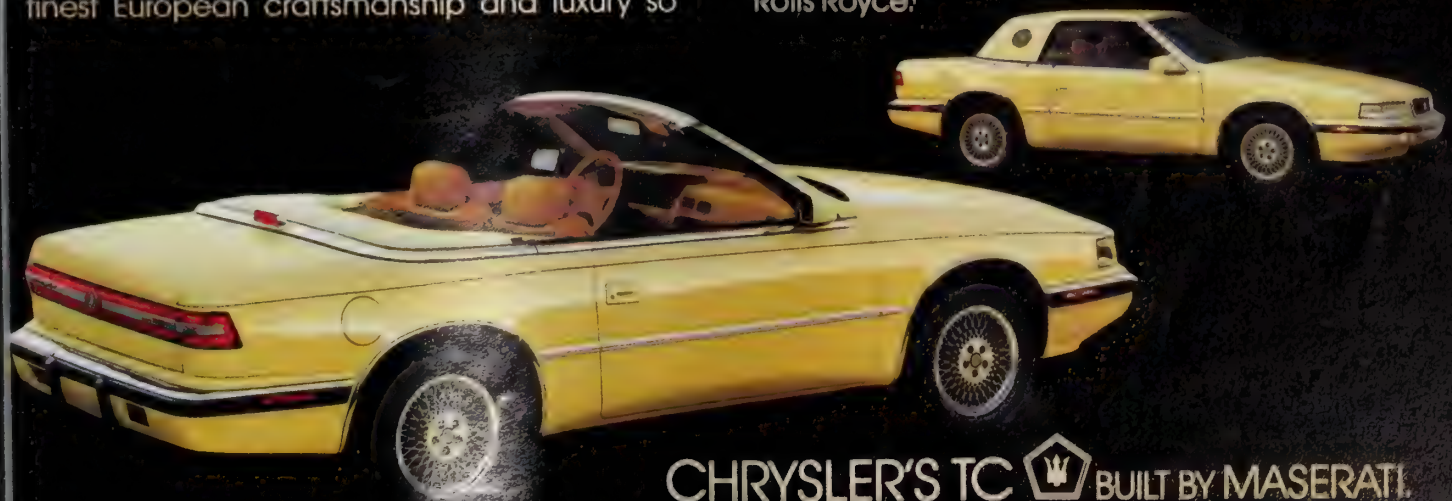
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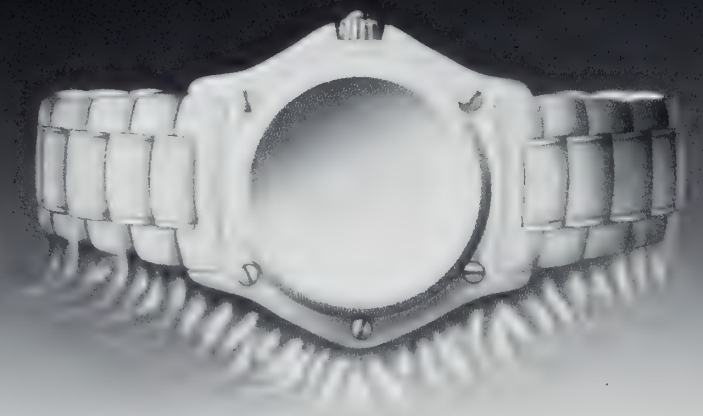
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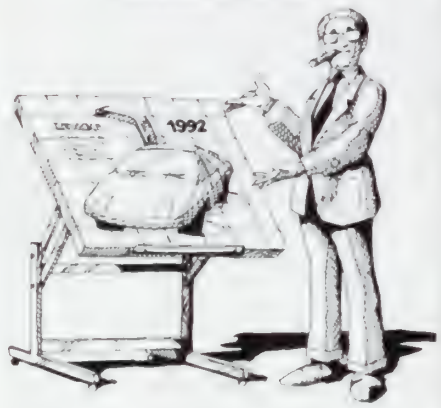
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LETTERS FROM READERS

The editors invite your comments, suggestions and criticisms.
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5900 Wilshire Boulevard, Los Angeles, California 90036.

May I compliment Jill Ireland on her beautifully written piece on the process of "simplifying" her life by moving to a smaller house in Malibu (Visits, July 1989). Her account of the ever-changing challenge of fitting a house to match one's dreams was humorous, candid and very personal. Everyone wants to remold his interior landscape to suit himself, and as Ireland has demonstrated, that is a worthy goal, even if it costs a lot of agony getting there.

Jamie Stiehm
San Francisco, California

The cover on your recently arrived July 1989 edition caught my eye immediately. As a first-generation American of Norwegian ancestry, I took particular delight in seeing Scandinavian flair transported to the dining room of the McNeil residence at Lake Tahoe. I applaud the designers' recognition of the sense of formality inherent in rosemaling. It is far from the flat hearts-and-flowers of other rural artistic traditions and boasts a proud heritage with roots in the dynamic Viking arts.

Joan Høiness Bouchelle
Mission Viejo, California

I am writing to you about the use of Norwegian rosemaling in a recent article ("Alpine Echoes Above Lake Tahoe," July 1989). In my opinion, most of the rosemaling you showed was not well executed. I hope someday you will do another article on this subject, because there are many good rosemalers who have had excellent training by Norwegian masters. Such training was conspicuously absent in the house at Lake Tahoe.

Esther Barney
Seattle, Washington

On page 82 of your July 1989 issue there is a painting attributed to Eugene Verboeckhoven entitled *Peasant Harnessing a Horse.* A horse? A horse with horns? If I'm not mistaken that "horse" is in fact a bull.

R. A. Horne
Boston, Massachusetts

As a reader of *Architectural Digest* since 1977, I have always enjoyed your publication and have been impressed by the scope of your Gardens features. Not only do you offer a wide variety of visual delights, but your articles explore the natural grandeur of the landscapes, a superb example of your informative coverage.

Mario Ribeiro Galvão
Rio de Janeiro, Brazil

You chose such beautiful images to illustrate "Artists by Artists" (Art, July 1989). Thank you for the survey of portraits in this interesting genre.

Noel Norwick
Coral Gables, Florida

Thank you for including the unusual Gardens feature "Politics of Little Sparta" in your July 1989 issue. Ian Hamilton Finlay's juxtaposition of ideas with the environment is a welcome departure from the beautiful but often silent landscapes you show in your pages. Mr. Hamilton Finlay's particular brand of hybrid is both visually and intellectually provocative.

Gregory Land
New Haven, Connecticut

Your magazine devotes most of its coverage to all varieties of interior spaces: sleek, romantic, eclectic, historic. Many thanks to M. F. K. Fisher for taking us outside for a change in "Some Other Picnics" (July 1989). Though I enjoy my monthly escape in your stylish pages, it was nice to retreat to the simple, earthy pleasures of good food, fond memories and the natural beauty of the outdoors.

Emma Trenchard
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PEOPLE ARE THE ISSUE



The best thing about New York is New Yorkers, and this Collector's Edition features some of the most interesting names in town. Indeed, many are forever linked with the magic of their incomparable city: Brooke Astor, Brendan Gill, Hal Prince, Cynthia Gregory, Bobby Short, Beverly Sills, to mention but a few. These people, and the designers and architects we show this month, embody the skill and achievement and plain hard work that make New York vital. Talking about the New York of forty or fifty years ago, Stanley Barrows recalls that "perfection was the goal in Manhattan. . . . In the past that perfection was so electric, so pure, that money could never be enough to secure it. Grace and application, endless amounts of the latter, were equally important." We have tried to capture some of the grace and application that still thrive in New York, making it an endlessly fascinating city.

Paige Rense *Editor-in-Chief*



Robert Metzger



Michael Christiano

Elements of Style

"Robert will see a magnificent chair and decide that he has to have it—he doesn't know where he'll use it, but he knows he's right," says Robert Metzger's associate, Michael Christiano. "On the other hand, I approach a building from the outside, considering the structure. I think that's one reason we work so well together." The dual approach benefited Metzger and Christiano's clients, who bought an Upper East Side apartment in a newer high rise. Although the clients had hoped to find space in an older building, they learned that modern apartments were more likely to offer the sweeping cityscapes they wanted. After a number of architectural alterations, Metzger supplied the international elements he favors—"everything from traditional to modern, from shagreen to ivory." *See page 212.*



Mario Buatta

Continental Calm on High

"I have always admired Mario Buatta's work and his attitude toward it," says Dailey Pattee of the designer who worked with her on her Manhattan triplex penthouse. "He never makes you feel threatened or uninformed. I already had a lot of antiques, and Mario and I were able to easily compromise.



Dailey Pattee

My interest in antiques definitely came before this apartment," she adds. "I like to get involved in fund-raising antiques shows as well as my personal collecting. Mario is the chairman of the Winter Antiques Show in New York, and I've worked with him on that." Busy as he is with his interior design work and various special projects, Mario Buatta is now also lending his design expertise to licensing. His furniture, fabrics, wallcoverings and bed linens will soon become available in stores all across the country. *See page 220.*



Karl Springer

Déco Interpretations

"I first saw copper-leafed walls in a temple in Kyoto," says furniture designer Karl Springer. "You see certain things in your life, and ten or more years later you'll suddenly think, 'My God! That would work here.' " The laborious process of covering his apartment's walls and ceilings with copper took Springer's artisans months to complete. When he returned from a trip abroad to inspect the finished work, however, he found the metal had been polished rather than antiqued, as he'd conceived. "The apartment was like the inside of a light bulb," he recalls. Now that the copper has been burnished, it has the soft glow of old leather, a suitable backdrop for Springer's exotic objects, antiques and furniture of his own design. *See page 228.*

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RALPH LAUREN




RALPH LAUREN




RALPH LAUREN




RALPH LAUREN

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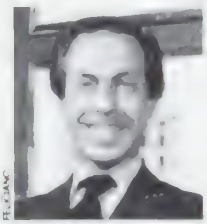
Hilary Miller
Cynthia Gregory



Gregory M. Schultz
Miriam Weinreb

Architectural Digest Visits: Cynthia Gregory

"I used to take things more for granted," says prima ballerina Cynthia Gregory, who has danced with the American Ballet Theatre since 1965. "Now each performance really means a lot to me. I try to make each one very special, unique in its own way. I concentrate more because I know I only have a few years left to dance." Gregory has ensured that her exit from ballet will be as graceful as her performances. She and her husband, investment banker Hilary Miller, bought a cramped, dark Fifth Avenue apartment and turned it into a serene setting with the aid of designers Miriam Weinreb and Gregory M. Schultz. Their solution? "A rational yet sensuous progression of fluid spaces," they say. *See page 236.*



Mark Hampton

A Penthouse with Period Grace

Mark Hampton's project for the West Wing of the White House is a natural progression for him after working for the Bushes for eight years. Hampton and his wife, Duane, were overnight White House guests following the inauguration. "We stayed in the Lincoln Bedroom and it was great fun," he says. "At the moment I'm making tables and bookcases to match the desk in the Oval Office." He's thoroughly enjoying himself, he explains, "because the president makes people feel at ease. He has a loyal staff, and now I feel like part of that great loyal staff." *See page 250.*



Georgette Mosbacher



Billy McMaster

Neoclassical Overtones

"It takes tenacity and guts to start a company," says Georgette Mosbacher, chairman and CEO of her own skincare and cosmetics firm, La Prairie. "When it looks the bleakest and everyone's saying it's impossible, it takes courage to turn the corner—but it's in that moment when you think it's not going to happen that it does." Mosbacher's pied-à-terre on Sutton Place, designed by Billy McMaster, provides her with suitable respite after a day's accomplishments. McMaster has known Mosbacher for almost fifteen years and has worked on several of her previous residences. While Mosbacher says she enjoys antiquing, she admits that with her active life she doesn't have much time for it. "Frankly, I'd rather be sailing." *See page 258.*



Michael de Santis

A Skyline View

The clients, whose main residence is on Long Island, gave Michael de Santis some refreshingly simple guidelines for their Central Park West apartment. "Fun and useful" was what they envisioned, and though the apartment isn't small, de Santis planned spaces in exacting detail to get the most out of each square foot. An exercise area expands for overnight guests; the master bedroom has a direct sight line to the best park views. While Michael de Santis is well acquainted with views—he's a native New Yorker and has worked on dozens of Manhattan apartments—his outlook is far from parochial. Upcoming projects will take him to Saudi Arabia for a commercial showroom, to Tokyo for a real estate tycoon's triplex penthouse—and even to Cleveland, for a family house in the suburbs. *See page 264.*



Hannah and
Alan J. Pakula

New York State of Mind

Hannah Pakula immersed herself in the decoration of the apartment she shares with her husband, director Alan J. Pakula, but discovered that that was no guarantee against things going wrong. For example, coexisting with the striped wallpaper she'd found and liked was, she says, "rather like living in a beauty parlor or a Revlon ad. They say you can't paint over wallpaper, but we found two painters who stippled it, giving it wonderful depth." With the apartment's problems out of the way, the Pakulas could turn their full energies to their careers: He is filming the novel *Presumed Innocent*, starring Harrison Ford, and she is researching and writing her second biography, about Queen Victoria's eldest daughter. *See page 270.*



Betty Sherrill
Ethel Smith

Unconventional Appeal

"There is never just one answer to a problem," says Betty Sherrill, president of the venerable McMillen design firm. "It's always a mistake to force anything on a client. The designer must try to suit the décor to the way the client likes to live." Along with Ethel Smith and Martha Stack, she created a sophisticated yet fanciful design for a young couple's Park Avenue duplex built in 1928. "Warm and inviting colors were very important there," says Sherrill. "They interact with the grays of New York

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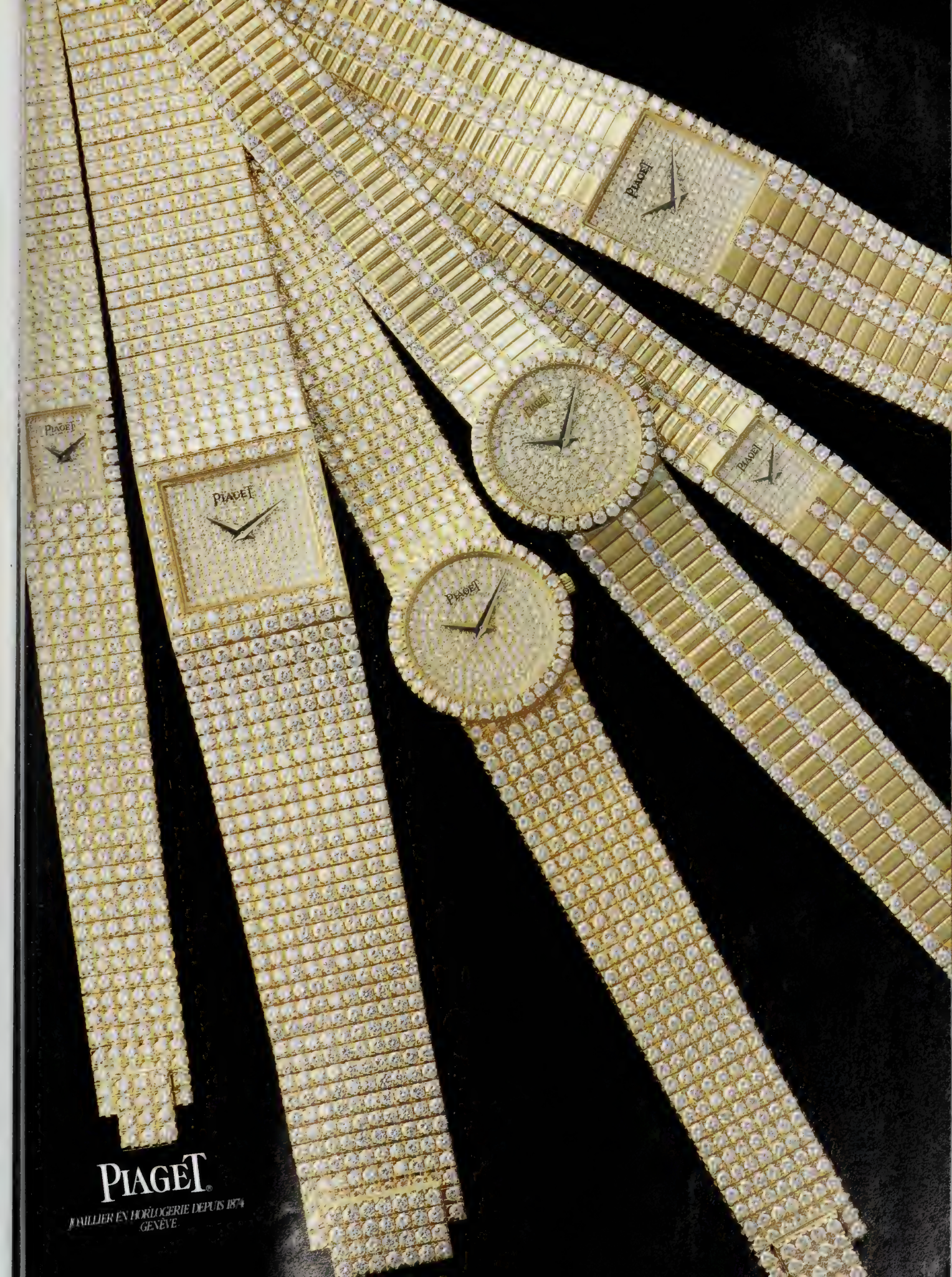
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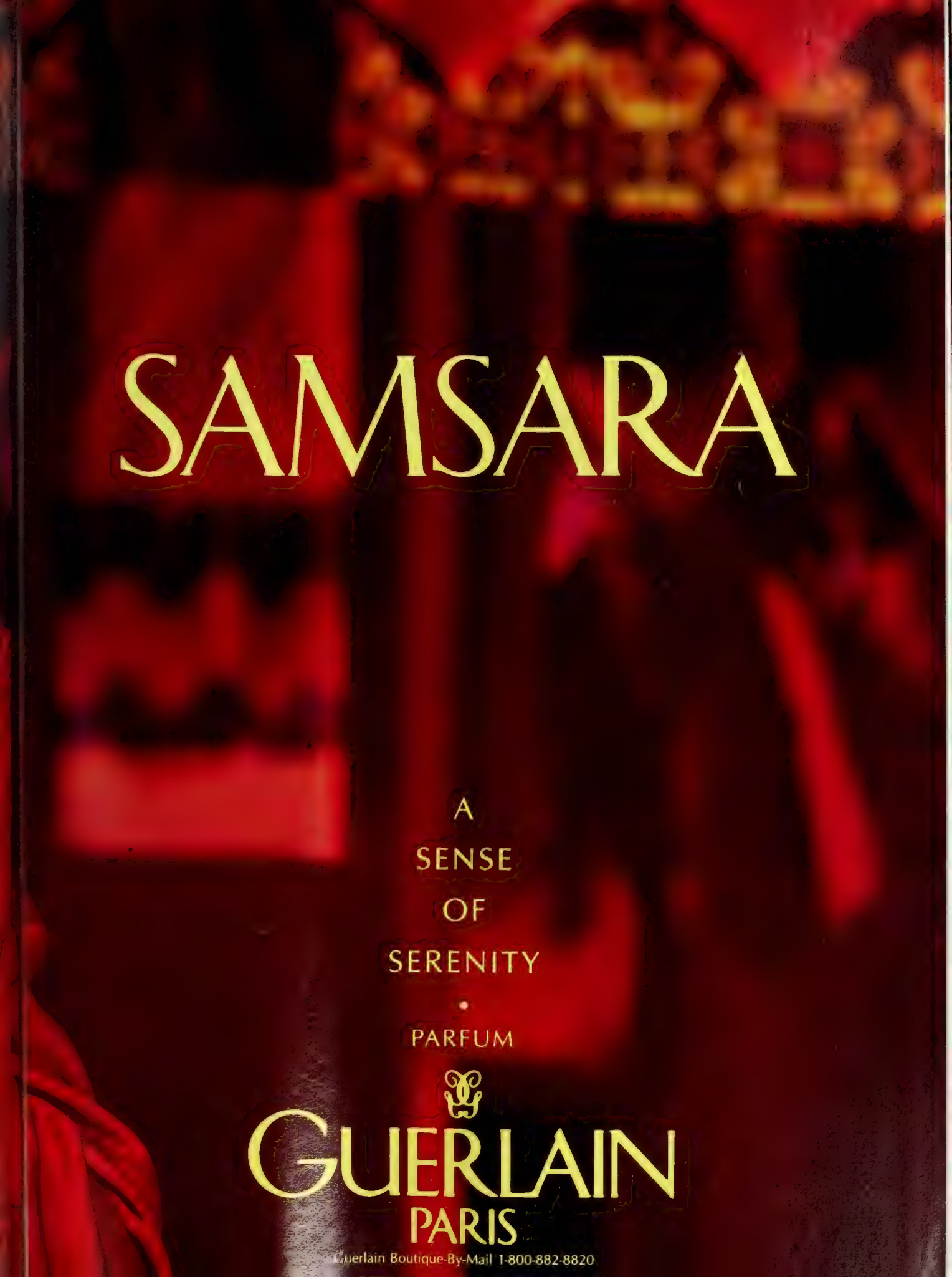

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winters. We wanted to give the residence a more English country feel, so we concentrated on using nineteenth-century furniture to achieve a bit of whimsy." *See page 280.*



HANS MELEMAN

Jackie Rogers

Metropolitan Flair

"Designing for women is more of a challenge," says couturier Jackie Rogers, who originally created menswear before switching to designing women's clothing in 1977. Her creations are designed for a woman with "some style, some taste," she says simply. Although she grew up in Massachusetts, went to school in Florida and spent a few years in Europe modeling and acting before settling down in New York, Rogers considers the city home. "It's changed tremendously since I first came here," she says. "It's not the gentle place it was. Now it's like something out of the wild West. Still, I can't imagine living anywhere else." *See page 286.*



GEORGE JOBE MUSK

Peter Marino

Stockholm on the Hudson

In the Upper East Side apartment of two New York investment bankers, architect Peter Marino combined Swedish antiques with French and Russian pieces. The arrangement, he says, "is typical of what would be found in Gustavian décor." The key design element in the living room, he explains, was "Gustav III of Sweden's introduction of French style and taste into the crisp and simply paneled interior architecture of a typical eighteenth-century Swedish house." Of all the objects, the eighteenth-century Swedish mirror in the living room "summarizes the Swedish design philosophy perfectly," notes Marino. "Restrained gilt lead contrasts with cool blue glass that is elegantly beveled—it's luxurious and simple at the same time." *See page 296.*



BILLY CUNNINGHAM

Marilyn and James Marinaccio

East Meets West Side

"I've lived with antiques all my life. I grew up in Edinburgh, with all its wonderful antiques shops, and my father carried something home every week for my mother to polish," says Marilyn Marinaccio, who runs Naga Antiques with her husband, James. "James and I have been consummate, though not categorical, Japanese art collectors for twenty years." Before the Marinaccios settled in New York, they traveled extensively, and though their fascination with the Far East began with Southeast Asian art, they found themselves drawn more frequently to Japan. "The Japanese renaissance at the end of the feudal period allowed such liberation in art forms and techniques that we were totally seduced," she says. *See page 304.*



GEORGE JOBE MUSK

Renny Saltzman Frank Perry and Barbara Goldsmith

Diary of a Duplex

"I'd rather lose a diamond bracelet than a book," says author and social historian Barbara Goldsmith. "The only times I've lost books are when I've pressed a book on a friend and said, 'You *have* to read this,' and they've forgotten to return it." Besides writing, she is active with the New York Public Library, the PEN American Center, Poets & Writers and the National Dance Institute. Her husband, Frank Perry, a self-described "director-producer-executive-writer," is head of Corsair Pictures. "I've also become involved with inducing publishers to convert to acid-free paper," says Goldsmith. "Kurt Vonnegut and I testified about the issue before the House of Representatives." *See page 310.*



PETER ANN

Jennifer Bartlett

A Downtown Aesthetic

As housebound as artist Jennifer Bartlett claims to be, she nevertheless spends time on a variety of collaborative projects that take her across the United States and around the world. Over the last year, she has been traveling as creative consultant on the film *The Handmaid's Tale,* which director Volker Schlondorff adapted from Margaret Atwood's novel. And Bartlett is currently working with Lucinda Childs on a production of the Ballet Rambert in London, to open in November 1990. Back at home, she is busily painting and is planning a garden with architects Alexander Cooper and Nicholas Quennell for Battery Park City. But says the peripatetic Bartlett, "Home should give you a complete reason for *never* leaving it." *See page 316.*



BILLY CUNNINGHAM

Robert Woolley

Wry Manhattan

"Sotheby's provides a kind of osmotic education," explains Robert Woolley, senior vice-president and head of decorative arts at the New York auction house. "If you don't learn a half-dozen new things a day, you just don't have your eyes open." One of his accomplishments at Sotheby's has been to gather previously scattered Russian works into one area of specialty. Woolley's tastes are remarkably diverse, and in his apartment overlooking Central Park, candlesticks from the Winter Palace in Leningrad and English antiques in the Egyptian style are combined with Russian and American paintings, as well as with his "collection" of nearly fifty birds. Lately he's noticed that his acquisitional urges are overlapping. "I seem to be collecting paintings with birds in them," he says, adding, "but at least you don't have to feed them." *See page 322.*□



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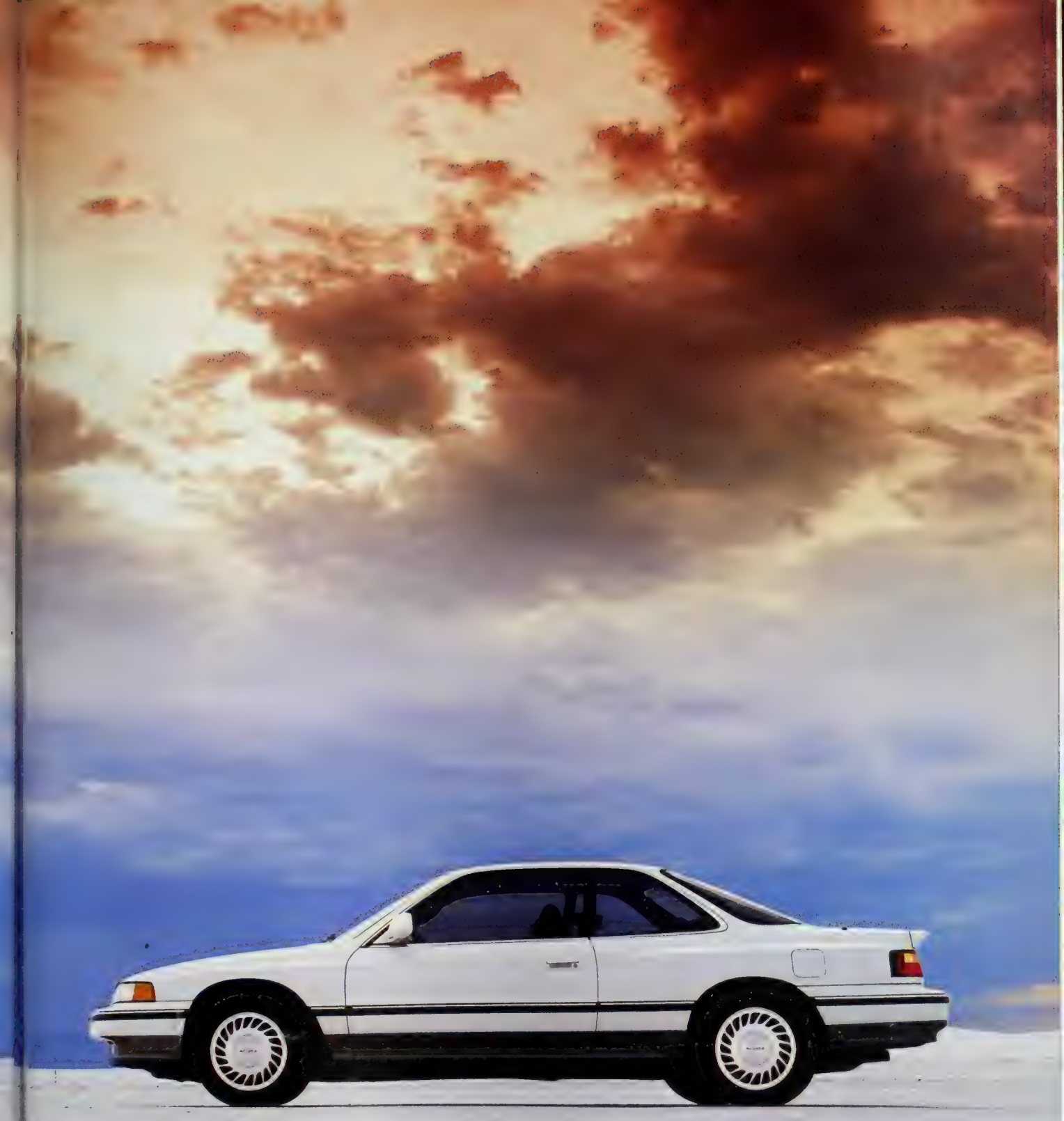
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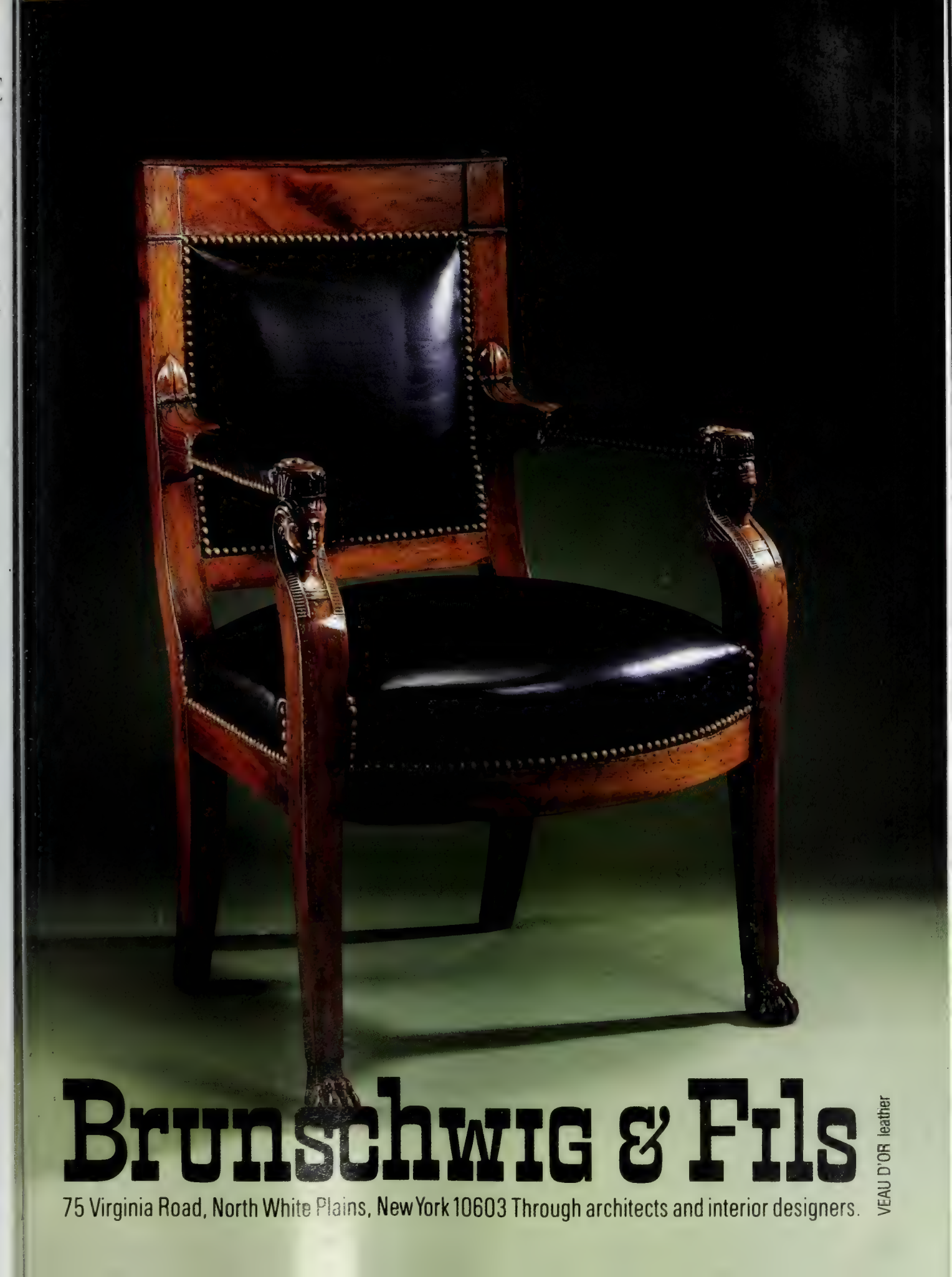
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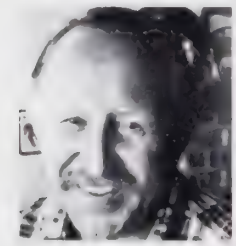
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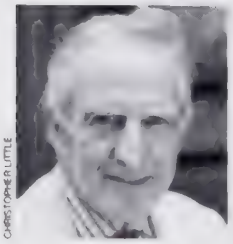
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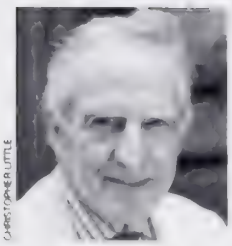
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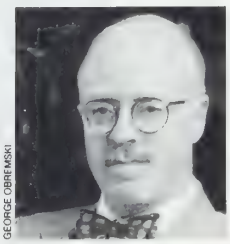
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ENRICO FERORELLI

JUDITH THURMAN, an *Architectural Digest* contributing writer, is the author of *Isak Dinesen: The Life of a Storyteller,* which won the National Book Award in 1986. She was associate producer of the film *Out of Africa.*


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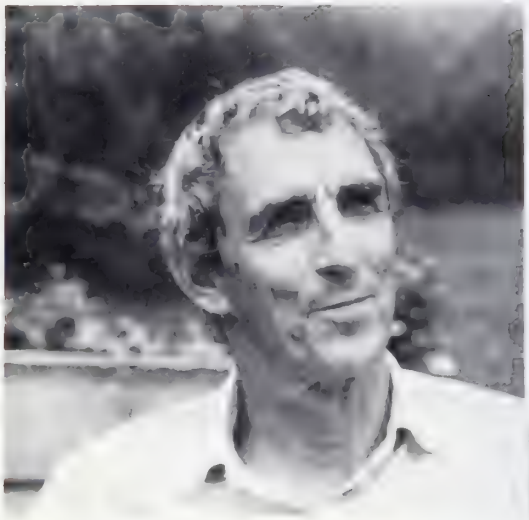
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COURTESY PETER MATTHIESSEN

Born in New York City in 1927, author Peter Matthiessen (top) has lived on the South Fork of Long Island since 1961. ABOVE: Matthiessen, circa age seven, at bat at St. Bernard's School on Ninety-eighth Street between Madison and Fifth avenues. RIGHT: *White Night, New York*, a view of Central Park in winter taken by photographer Adolf Fassbender in 1934.

HONK AND FANFARE, mild spring sun, red-white-and-blue confetti fill my window at the Le Roy Hospital, a small "lying-in" establishment off Madison Avenue in the East Sixties, in celebration not of my arrival—a diminutive event of May 22, 1927—but that of the *Spirit of St. Louis* at Le Bourget field, far away across the unimaginable Atlantic. Within the fortnight, as Lucky Lindy returns to a hero's welcome, I am bundled and trundled off to a milky, vegetative summer on Fishers Island. Even today that ocean coast of Suffolk County is my home, but like it or not —and I like it, more or less, having no choice—I am a New Yorker born.

At five or six, kitted out in good gray flannel—short-billed flannel caps, emblemed jacket, flannel shorts, high navy-blue stockings and scuffed



SOTHEBY'S

continued on page 56



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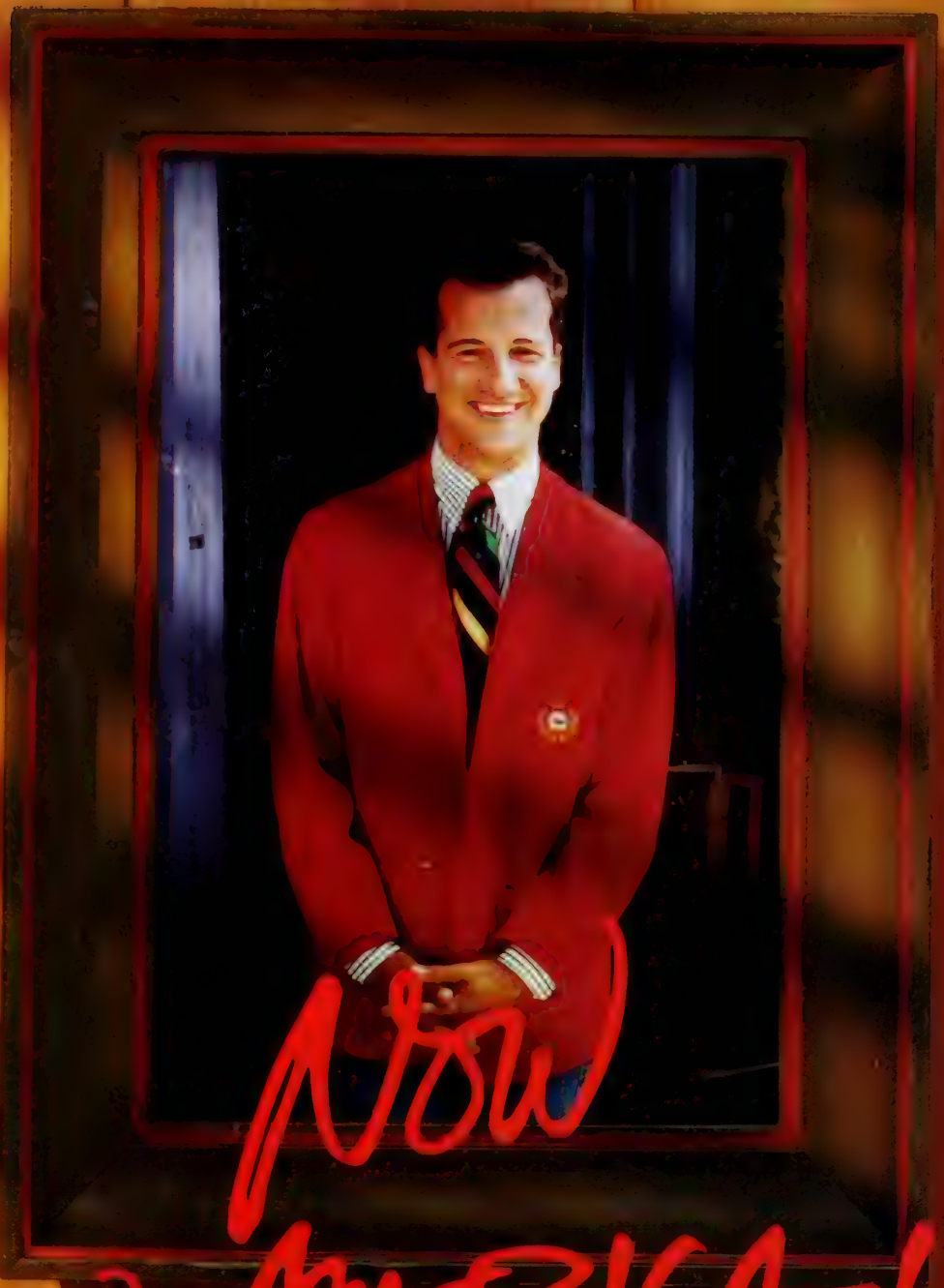
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Old Hometown
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shoes—my brother and I were summarily enrolled in an excellent seat of learning called St. Bernard's School, between Fifth and Madison at Ninety-eighth Street, which offered an all-British faculty and strong Old World ideas about corporal punishment, first-grade Latin and other such enlightenments. (A hardwood ruler applied vigorously to small upraised palms was considered suitable reward for such transgressions as inserting a TipTop Comics or a Famous Funnies between the pale blue covers of one's Latin workbook.) A Pierrot show was mounted every year, and at field day each spring there was a lesson in democracy, when all but the most senile among the chauffeurs were encouraged to roll their black pants high on their white legs and run a brisk three-legged race, fastened to another man of their own choice.

The Depression had no serious effect on our well-insulated family, which maintained a summer house on Fishers Island, a country house with a fine view of the Hudson, and a comfortable apartment around the corner from St. Bernard's at 1165 Fifth Avenue (also the address of my classmate and confederate, Master George A. Plimpton). For little boys, the living room windows at 1165 provided a grand view of the reservoir and Central Park as well as a superb launching pad for an ingenious weapon, known to its adepts as a "water bomb"—in effect, a quart of water inserted into a paper bag—that was cunningly designed to clear the sidewalk in a trice of dog- or humankind selected for punishment from on high by small ill-wishers.

In those days my perspective of New York revolved around Central Park, a seemingly infinite expanse of greenery, lake and meadow stretching away from beneath our windows to the shining battlements of the West Side. The only comparable attraction was the candy counter in the Lipschitz cigar store at Ninety-eighth and Madison (where pink-kneed St. Bernard's boys, perhaps escorted by nannies or chauffeurs past sullen youths of the more sallow neighborhoods that even then were seeping downtown from 100th Street, might venture in quest of a Hershey Bar or Baby Ruth); or equitation at the Ninety-third Street Armory (where a huge steed in my feeble custody once veered out of the ring onto the ramp and, scattering grooms at the full gallop, bore his young rider all the way into his stall on the level below); or the doleful yawps of sea lions, the popped balloons, the sad sharp monkey smells in the peanut-littered precincts of the Central Park Zoo (where large hippos and elephants filled small buildings with cavernous sounds, and polar bears, so it was said, dined regularly upon incautious children); or the looming tyrannosaurus, the huge blue whale suspended from the ceiling at the American Museum of Natural History, so much more terrifying to sheltered scions than street dangers right outside the door.

One day my brother and I were at the window when a woman stepped out between parked cars to cross Fifth Avenue. In a scene that is with me still, she was struck down with a terrible *bang* of flesh by a hurtling early morning taxi, which barely had time to screech its tires. Though whisked from the window by our nurse, we had witnessed death for the first time, and it was that vast metallic sound, as if the woman had attacked the taxi, that remains imprinted on my brain a half-century later. On a later boyhood afternoon, at the Ringling Bros. Circus at the old Madison Square Garden, I would witness a missed "catch" on the high trapeze, a small arching body falling and falling as if down the throat of the crowd's rising moan, and again what I most painfully recall was that terrible *whump* of suddenly extinguished life, a sound so much louder than sawdust striking a young woman's flesh could imaginably produce.

From those earliest waking days in the roseate aura of Le Roy Hospital, a gentle well-wisher had always been my Grandmother Matthiessen, who lived in a large eleventh-floor apartment at 2 East Sixtieth Street, overlooking the Plaza fountain with its horse broughams and hot chestnut vendors, and Central Park South at least as far as Rumpelmayer's pastry

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The Tiffany Tesoro

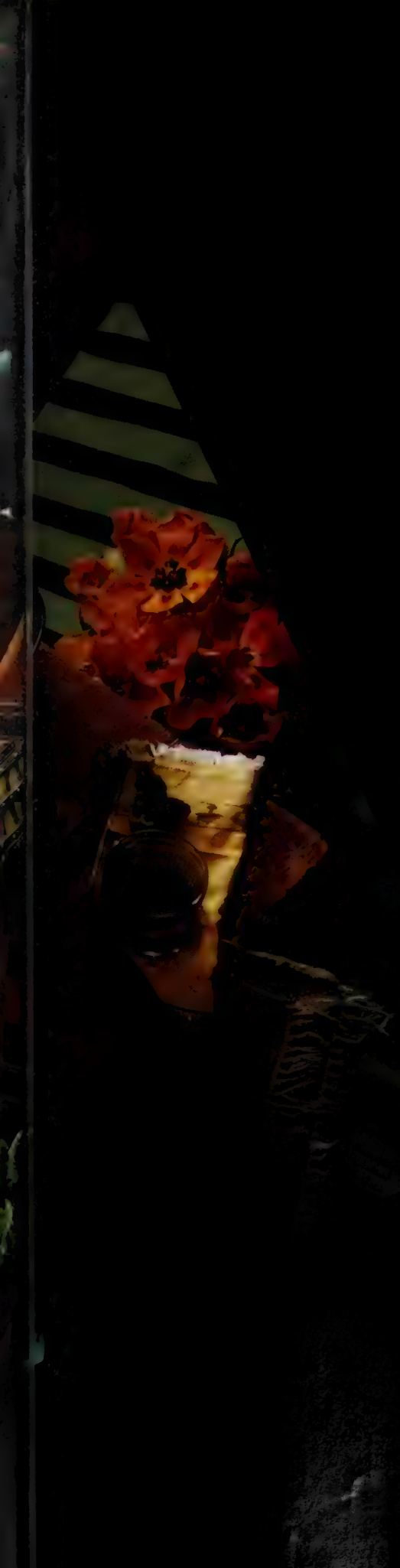
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Old Hometown
continued from page 56

shop, and also the skating pond and zoo, with the F.A.O. Schwarz toy emporium, the soaring Christmas tree at Rockefeller Center, and other landmarks of childhood culture a mere hop, skip and jump beyond her door.

The first notable New Yorker in the family had been her uncle Erard Matthiessen, a director of the August Belmont banking institution in the 1860s. His son Conrad Henry had married a first cousin, Constance Eda, and these two would become my grandparents—not an auspicious ancestry, since my grandfather was already peculiar enough without producing heirs with his first cousin. The young couple lived at Seventy-second Street and Central Park West—the Dakota—from where, as a simple precaution, it is said, my grandfather had this good young woman followed by a private detective from the day of their marriage to the day of their inevitable divorce, many years later. (It is related in the family that my grandmother turned around one day on Madison Avenue to confront a little man, saying, "You have been following me, unless I'm very much mistaken." The embarrassed Pinkerton confessed that he had been following her for eight years and was deeply ashamed of it, whereupon she said, "There, there," and took him into Longchamps for an ice cream soda.)

As the years passed, my kindly grandmother (I had another kindly grandmother who lived in Princeton) endeavored to extend my cultural horizons, carrying me off in her limousine on certain Thursday afternoons ("Thursday" arises from the scrapbook of my mind a half-century later; it may well be wrong) to her concert seats at Carnegie Hall, where the fierce baton of Arturo Toscanini would whip the New York Philharmonic to a brilliant froth. She also became the patron of my stamp collection, which had consisted until then of cheap packets of dog-eared and even triangular stamps of dirtied hues from Italy, Poland and the Austro-Hungarian Empire, doubtless thriftily pried from Old World letters sent to the parents and grandparents of those street kids around Lipschitz's cigar store. In 1937, on Christmas Eve (always celebrated with the families of two of her three sons at a long elegant dining table at 2 East Sixtieth), this bountiful old lady presented me with the entire Coronation Issue (King George VI) of the British Commonwealth, including all those vast pink regions on school maps (Canada, Africa, India, Australia) and every last one of the crown colonies in turquoise southern seas, from the Seychelles to Barbados and St. Kitts and Nevis. Even the Falklands, aka Malvinas, enjoyed a five-pound (sterling) stamp!

Gladly I licked up the whole lot and pasted them shoulder to shoulder in an album, an amateurish trick that, I was told too late, fatally damaged their philatelic worth. For emotional reasons that seemed urgent at the time, I gave up stamp collecting then and there, for good, dismaying the family even further by seeking out and accepting the first low offer from a gratified cheap-packet dealer for the most beautiful stamps in all of Christendom. (No doubt he imagined that this upset ten-year-old had heisted this bonanza, and relieved me of my stamps for my own good.) It was not my grandparents' inbreeding that gave sprout to that reckless act but rather the beginnings of a lifelong uneasiness about unearned privilege that was to become an important factor in my life.

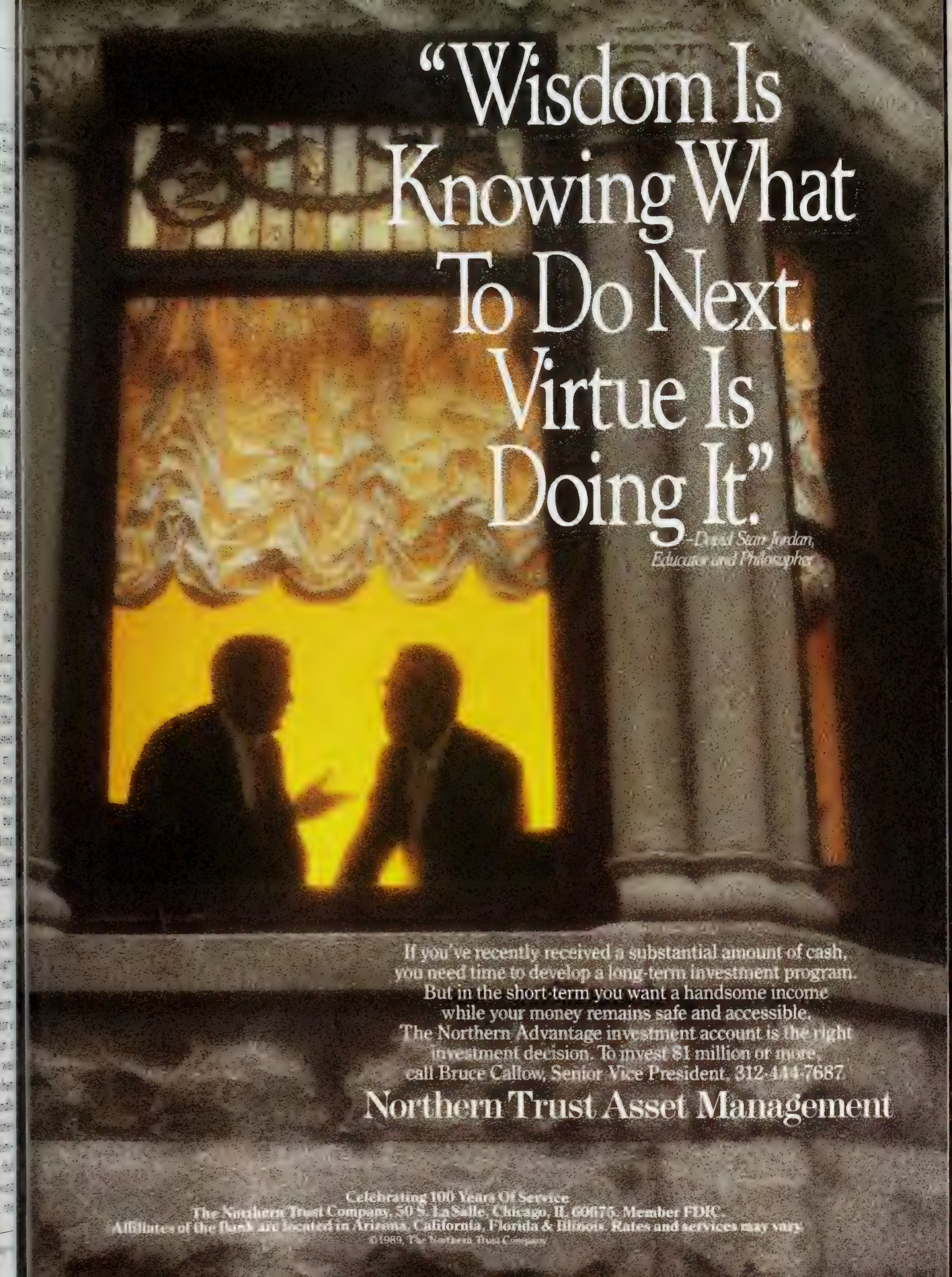
The attack on Pearl Harbor came in my first months at boarding school, and among those who went straight off to war, at least one boy who had befriended me was killed in action. The next summer I volunteered for a two-week stint as a counselor in a charity camp for slum kids, and was dismayed at the first supper when the new campers, unable to handle the unusual experience of "all they could eat," gorged themselves so ferociously on hot dogs and coleslaw that most of my charges were throwing up all night. Death in war and the



DAVID HURN/MAGNUM

I admit to a lot of rich-boy fun, brushing past the street poor with the cool callousness one must cultivate to avoid the discomforts of guilt, pity or distress.

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13' x 11' circa 1880



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Sultanabad (partial view)
12' x 9' circa 1890



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Old Hometown
continued from page 60



sadness of poverty were remorselessly chafing my safe, sheltered perceptions, laying the ground for a trivial event that I now suspect to have been catalytic.

In my second year at boarding school I was banished to a penitential corridor for chronic troublemakers. This decrepit barrack also served as a catch-all for the few unhappy strays who started school in the second year, or late, or sick, or otherwise under the cloud of being "different." One of these, a nerdish fellow grateful for my lordly mercy, which deterred the worst of us from beating him up daily, invited me to visit his Park Avenue apartment during Christmas vacation, pending the approval of his mother. I said, *Sure, sure,* and forgot all about him. In early December my would-be host came running from his postbox, yelling, "It's all right! It's all right!" When I looked puzzled, he burst out, "Mum says you can come! She looked you up and it's all right!" It turned out that his insecure mother had looked up my family in some directory I'd never even heard of, and that this merit (and presumably this only) certified me as presentable in her home. In a fit of antisnob-snob outrage, I disdained to visit (I don't think I wanted to go anyway, and made the most of this excuse), going home instead to demand that my name be stricken from the offending volume—at age fifteen perhaps the youngest, or at least most juvenile, ever to have himself removed. To their great credit, my parents acceded gracefully to this overexcited request, little knowing that a swerve away from my plump beginnings was now well begun.

Throughout school and college, however, I made the most of my idea of New York nightlife, frequenting not only the nightclubs and "deb parties"—the vast balls and cotillions where lilting young things as pink as shrimps were presented on silver platters to society—but also the fights and hockey games, the funky West Fifty-second Street and Village jazz joints (which came to an end when Coleman Hawkins and the rest were lined up on *top* of a Broadway bar, playing disconsolately for drunks and tourists), the uptown cafés and fine cheap restaurants, including the excellent borscht and blinis (perhaps nine dollars for two, with wine thrown in) at the Russian Tea Room, in those days a spare, cheerful side room to the red plush operation that usurps that name at the same address today. Not until years later did I make the most of the great feast of museums, art galleries, films, opera and theater that brings visitors to New York from all over the world.

I admit to a lot of rich-boy fun, brushing past the street poor with the cool callousness one must cultivate to

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Old Hometown
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avoid the discomforts of guilt, pity or distress. One evening I commandeered an idling taxi and drove a venturesome companion along Central Park West before returning the machine to a corner within sight of the incensed driver; another evening, refusing to proceed one yard farther on a mistaken course toward the Bronx, I performed a U-turn and emerged at a smart pace from the entrance of the Fifty-ninth Street Bridge, causing a choleric police officer to shrill his whistle for quite some time after I had halted. These men were seriously overexcited, and rightly so. What I hadn't recognized, not back then, was the pervasiveness of anger in the city (far less that I was an angry New Yorker, too).

In the autumn of 1946, discharged from the navy too late to attend college and considered an undesirable at home, I moved to the city for the first time since St. Bernard's and lodged in the East Eighties with my mother's magnificent Aunt Bess (who claimed that her white hair made her look "like an old dandelion" and enjoyed the films of "that nice Walter Disney"). At night I attended lectures—I recall Auden and Ruth Benedict—at the New School for Social Research, down in the Village. What I did all day I do not recall.

That fall and winter, my formerly uproarious and heedless nature turned dark and moody. Brooding, lonely, aching with romantic longings for unfettered "real life," I had developed a small drinking problem, and one morning during my great-aunt's absence on a voyage, I was accosted by the elevator man while lugging in a bag of booze. This kind tough man had noticed my erratic comings and goings, which did not seem to include shopping for food, and he stopped his elevator between floors to bawl me out. *Whad ya wanna go and* roon *yaself for! Shame on ya!* he shouted in sincere anger after poking his nose into the bag. *A kid like you, all the advantages, fa Christ sweet sake! Think you got problems, kid? You ain't!* And he cited the real and painful problems of an uneducated poor man who longed to educate his children, making me ashamed anew of all my privilege and comfortable assumptions, my disgusting self-indulgent melancholia.

One bitter night early that winter, passing a dark alley off Twelfth Street, not far from University Place, I made out a still form deep in the shadows. Entering the alley, I shook the man hard, offering hot soup or coffee, for fear he might catch his death of cold. Alas, he had already perished; the stiff middle-aged corpus had no pulse. Too late to be of use to him, and late for class, I abandoned him to municipal attentions. At the mouth of the alley, I looked back at the first dead human I had ever touched—even the poor clothes he wore, the broken shoes, looked done for—and went on about my sheltered life more uneasy than ever.

Though I visited often, I did not live in New York again until the winter of 1951, when my new wife and I lived briefly in New York before moving to Paris, where we'd met three years before. Returning to the United States in 1953, we settled on the South Fork of Long Island, where for three years I would eke out a young writer's ill-paid life with commercial fishing—haul seining, scalloping, clamming—and running a charter fishing boat off Montauk Point. Associated with unprivileged men, doing hard labor with my hands, I felt more free, less malcontent, than at any time in all my life.

This well-being, alas, was not reflected in my marriage, which dissolved, and for the next five years I did some of the world wandering I had always longed for. In 1961 I returned for good to the South Fork of Long Island (in the same county as my Fishers Island "home"), renting various small flats for brief stays in New York City. In recent years I have had no flat, but am privileged to visit a friend's house on East Seventy-first Street where my present wife (who works part-time in the city) rents a very pleasant top-floor room.

I go there rarely. In 1987, for example, with this town house more or less at my disposal, I spent a total of four nights in New York. A city that once found exhilarating now seems oppressive in its noise and filth, and the homeless and hopeless on the stoops and benches, the humans lying in sharp-smelling crannies of the railway stations, as that dead man lay in that back alley years ago, reawaken that old anger and disappointment that history's richest (and at times most generous) nation should produce a leadership so shortsighted and greedy. Suppressed rage seeps through these city cracks like hard weeds through a broken sidewalk. One morning this spring, on a stroll south through the park, and the new zoo, I was saddened to see all the litter baskets overturned by rampant vandals, and the toxic rubbish wind-dispersed under the trees.

Even occasional visitors to New York City will not be spared the police sirens and fire alarms, the bleak gaze of the urban poor, the ranting sick, the stricken citizens lying frightened on the pavement, the sprinting thieves, the frequent blare of foul-mouthed anger on the edge of violence—there is no escaping it. One winter night I saw a derelict out in the traffic sent pinwheeling like a scarecrow with loose shoelaces, smashing his head on the windshield of the car. I myself have run over a drunk (not fatally) who fell off the curb in front of my car on a rainy night, and was shouldered around in the Sixty-seventh Street Precinct by cops trying to burp out a quick confession without the laying on of violent hands. (On the other hand, I have been protected by well-disciplined New York police while participating in sixties marches that the cops themselves, to judge from the frustration on their faces, would

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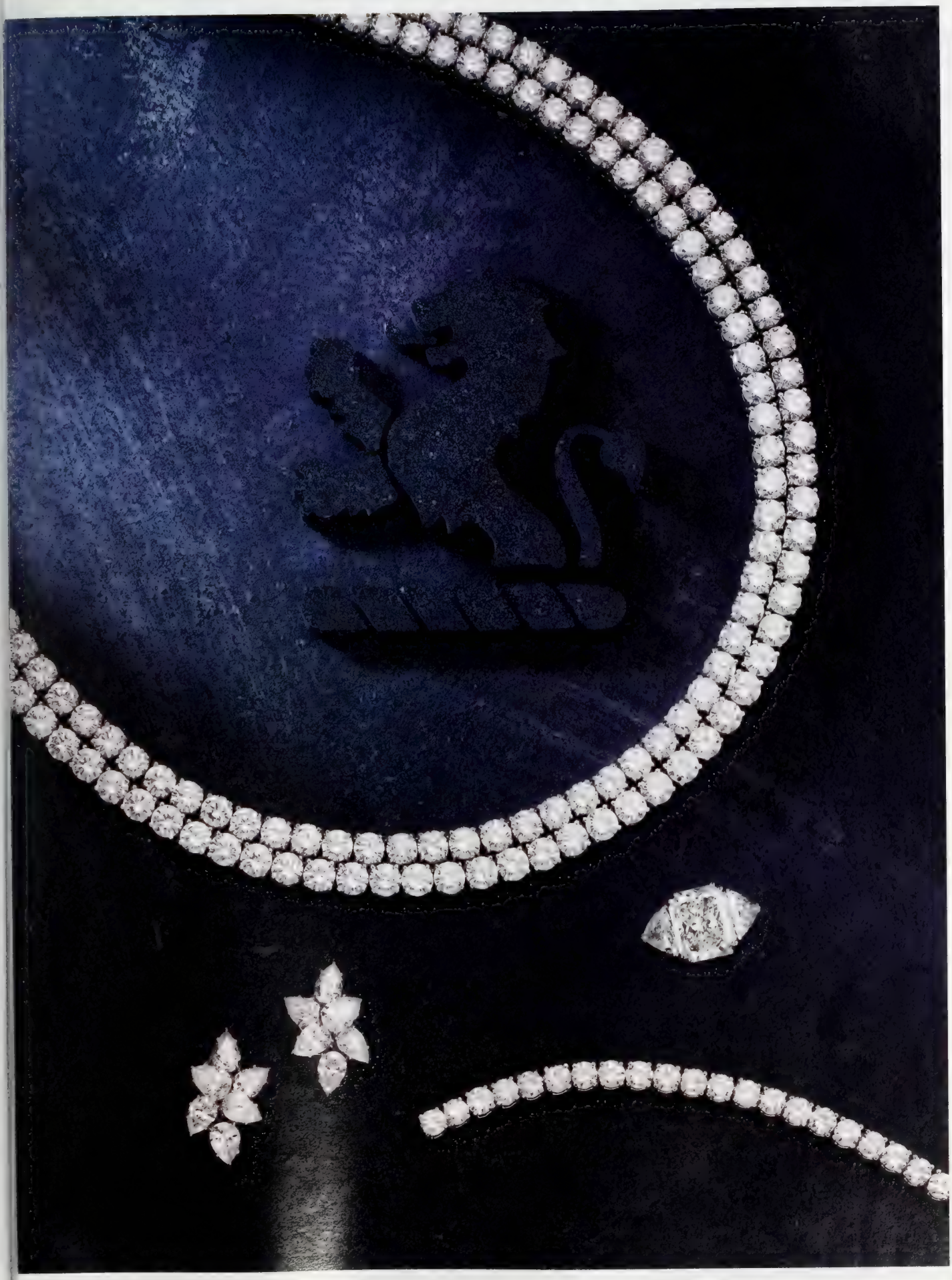
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Old Hometown

continued from page 70

gladly have sailed into with their nightsticks.) Two of the last three times in the past year that I have brought a car into the city, it was broken into and stripped clean within sight of my alarm-ridden residence.

A fascination with the underside of life (no doubt stronger in days when I could run a little faster) no longer sustains me in the city night, or at least not on lightless streets and haunted subways, nor in the shifting shadows of the park.

I knew this very well one fine June evening, now some years ago, when I set out across the park on foot for a dinner date on the West Side. Having been cooped up all day, I was gasping for fresh air, and the chance of muggers, as the darkness deepened, gave spring and vigor to my step, all the more so where a dingy tunnel led beneath an overpass, with the only light the niche of dusk in the arch at the far end. As I entered, there came an unmistakable intuition that something awaited just outside the mouth, on the left side. On wings of fear I ran forward and sprang out of the tunnel in a leap, turning wild-eyed to confront my fate.

Against the wall by the tunnel mouth stood a black man whose expression, in the fading light, I could not see, only the city sky above the silhouetted overpass, the black leaf canopy of the June trees. Here was the dark spirit of the dangerous inner city I had somehow been expecting since my childhood. Neither of us spoke a single word. Then I moved backward, easing away, and he whisked soundlessly around the corner of the wall into the dark hole of the tunnel—evidently a mugger taken by surprise by my desperate move. Today I think that the poor guy, like myself, was only a late, scared walker in the city who had heard suspicious footsteps and had sought to hide.

Assuming for the moment that it once existed, the New York I remembered from my grandmother's day had long since gone. Yet not so many years ago, walking across Sixty-fifth Street between Madison and Park at one in the morning, I glanced down a long narrow alley (if that part of town can be said to have an alley) and saw a dimly lit sign that read Le Roy Hospital. At that time I still had a little flat on Sixty-first Street, and although I had walked that street many times, I had never before beheld my place of birth. Having always assumed, for no good reason, that the Le Roy Hospital existed only in my mother's memory, passing spontaneously out of existence with my own exit a half-century before, I wondered in this very late and eerie hour if I might not be hallucinating.

Like a pilgrim I made my way down that long passage and stood awestruck before the sign. It had not changed. Filled with equal parts of drink and disbelief, I entered the foyer and inquired of the solitary and dark-visaged attendant if I had indeed arrived at the Le Roy Hospital. When he nodded—somewhat guardedly, I thought—I nodded, too, gazing affably about at the yellowed foyer. How run-down the old place seemed!—a quite unreasonable conclusion, since having passed through those portals only once, in remote infancy, I had no memory of it whatsoever.

"Grand old place, eh? I was born here," I confided, accounting for my attachment to the premises in order to put this fellow at his ease, and thinking how very much he looked like an adult model of one of those kids back at Lipschitz's cigar store.

"Yeah?" he said, moving behind the desk, where he no doubt kept some manner of blunt instrument hidden. "In a drying-*out* hospital?" He did not bother to conceal the suggestion that whether or not I had been born there, which he doubted, there was no question I had come to the right place.

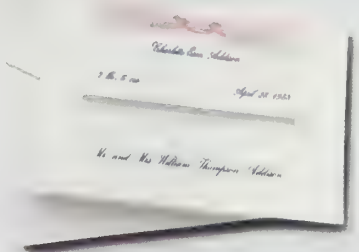
"The Le Roy Hospital," I assured him as I took dignified leave, "was *not* a 'drying-out' hospital. Not in *my* day." □





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Parlor Game

CERTAIN New York City landmarks—the Woolworth Building, the Empire State Building, Rockefeller Center—have achieved a worldwide fame. Perhaps on that account we New Yorkers are expected to be more knowledgeable about our architecture than we actually are. Visitors to the city, especially visitors from abroad, sometimes ask us to name our favorite building, much as they might ask us to name a favorite song, composer or baseball player. The question is asked in all seriousness and is expected to receive a serious reply—a harder task than it might seem. For no sooner have we blurted out (perhaps too quickly) that our favorite building is, say, Grand Central Terminal than we begin to entertain second thoughts. It turns out that we have several favorites, and of the several, each will require a certain amount of qualifying: If X building is a favorite for such and such, Y building may be a favorite for quite a different reason. Nor need these reasons attain a lofty intellectual level; in choosing favorites of any sort, one is permitted a measure of eccentricity.

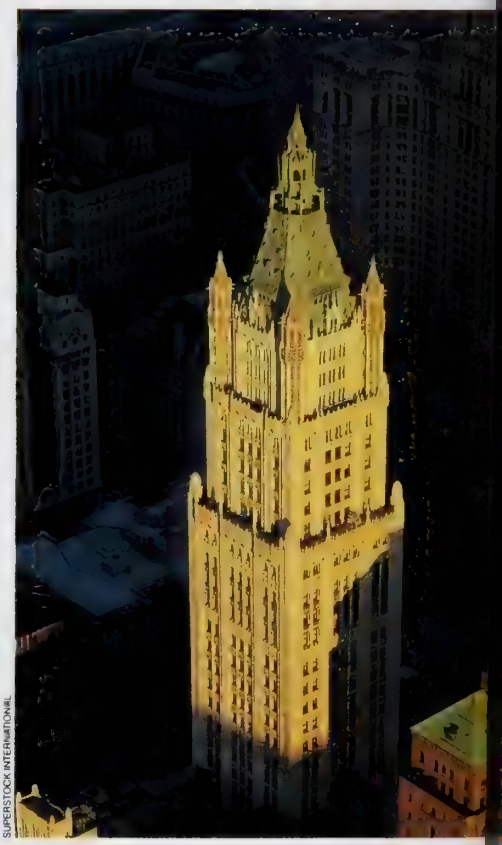
For example, the Plaza Theatre, on East Fifty-eighth Street, is my favorite movie house, in part because it is small and cozy but in part because it was long ago carved out of a portion of the stables belonging to the Cornelius Vanderbilt family, who at the turn of the century lived in a vast château on Fifth Avenue. The remains of the little place's invisible



THE BATTLE BANNER OF MARY LEE (1980)



CHRISTOPHER LITTLE



SUPERSTOCK INTERNATIONAL

TOP: Grand Central Terminal was built in the beaux-arts style in the early 1900s by Warren & Wetmore and Reed & Stem. Atop the clock are Mercury, Hercules and Minerva, representing, said Warren, the "glory of commerce supported by moral and mental energy." ABOVE: Brendan Gill stands before New York's "most beautiful" building, City Hall, completed in 1812. Its French Renaissance style was the work of Joseph François Mangin and John McComb, Jr. RIGHT: Cass Gilbert's Woolworth Building with its Gothic tower "does not scrape the sky; it greets it, salutes it with a beau geste," wrote an architecture critic in 1920.

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JEAN LASSALE

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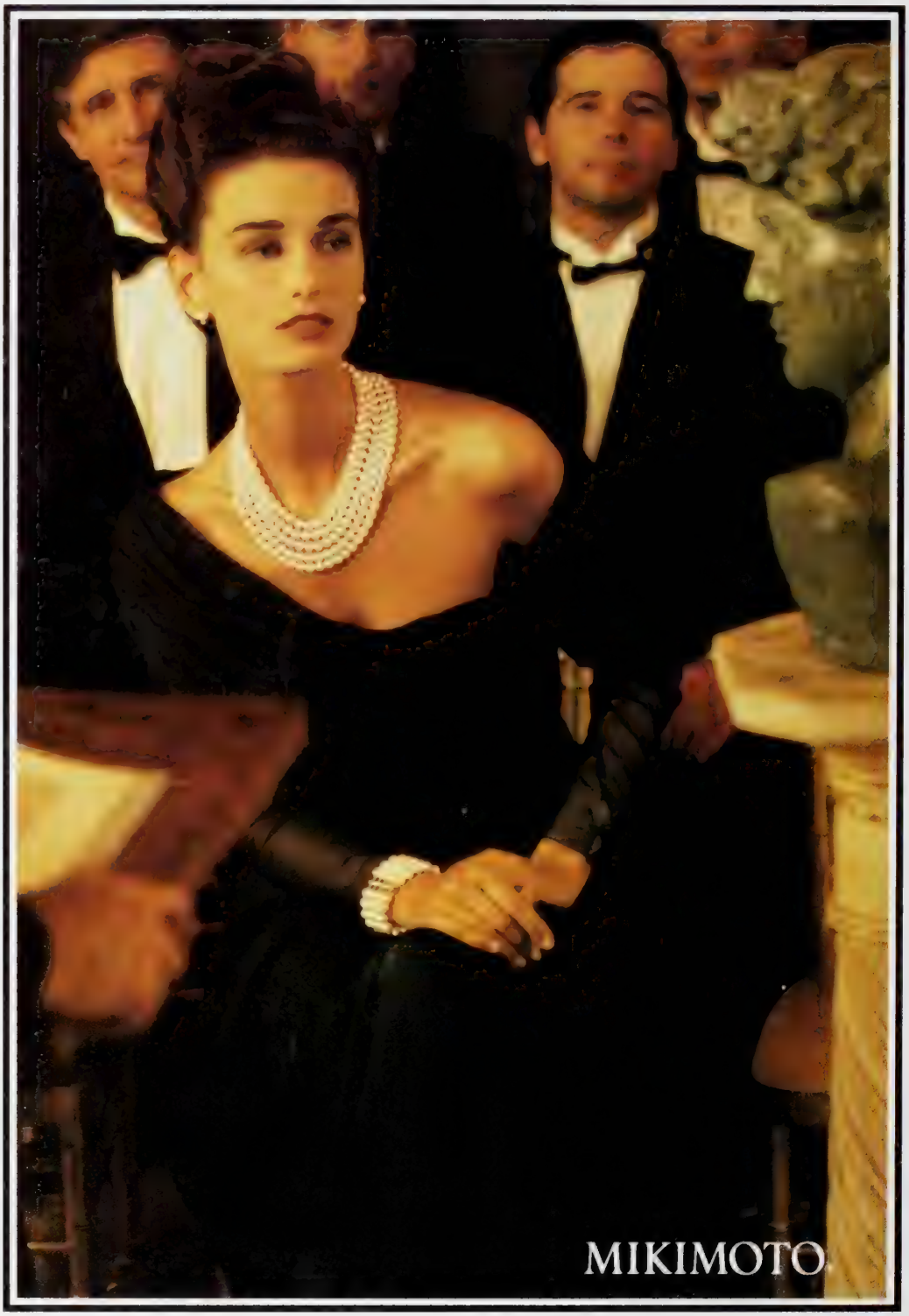
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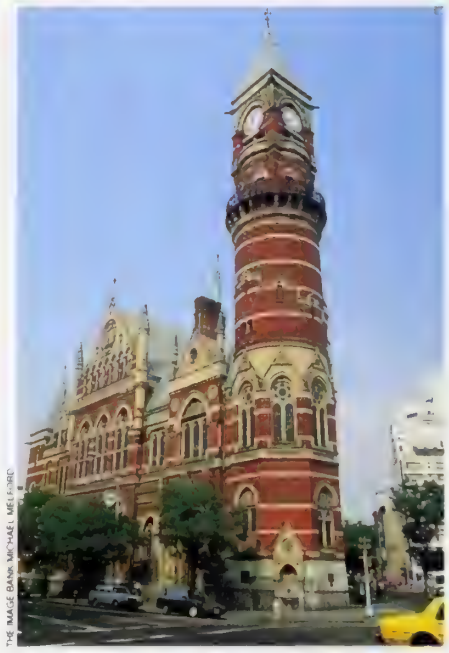


Le Brun Toile

Design: Tonin MacCallum ASID

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Parlor Game
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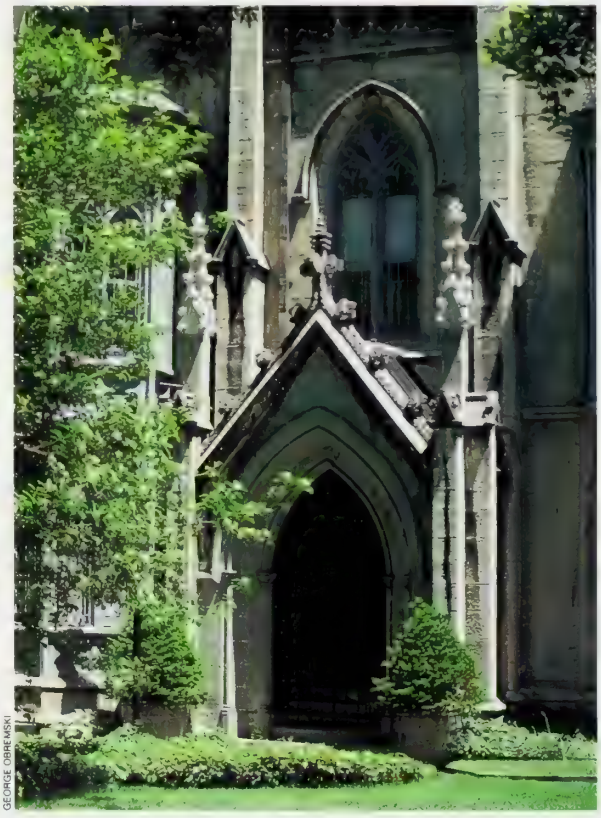
THE IMAGE BANK/MICHAEL MELFORD

architectural antecedents heighten my pleasure in going to movies there.

Another favorite building of mine (though for a bizarre, nonarchitectural reason) is a nineteenth-century office building on lower Fifth Avenue. A designer I used to know had his studio in the noble dome that surmounts the building, and in the highest reaches of the dome he kept a flock of chickens, providing him with half a dozen fresh eggs a day. To enter his studio and hear the contented clucking of hens in that classic Borromini setting gave me great pleasure, but if I were to mention the building to foreign visitors as one of my favorites, few would consider it a serious answer to a serious question.

A much more interesting line of inquiry—one likely to develop into an extended and sometimes heated parlor game—is to ask any gathering of New Yorkers to name what they consider to be the most beautiful building in the city. In this case, the easygoing standards permitted by the term *favorite* no longer apply; we are obliged to be in earnest, for when it comes to making judgments in aesthetic matters, all of us are in mortal peril. Indeed, there are circles in which, if the majority believes that you have committed some minor but inexcusable error in taste, you are made to feel that your only recourse is to leave town forever. Nor are we ever out of peril, for standards of beauty are notoriously subject to change. When the Jefferson Market

ABOVE: Now restored and a branch of the New York Public Library, the Jefferson Market Courthouse in Greenwich Village was designed by Calvert Vaux and Frederick Clarke Withers in 1877. Its ornate tower was once a fire lookout. BELOW LEFT: In the 1840s, Grace Church was built in the Gothic Revival style by James Renwick, Jr., an engineer who had studied English architecture.



GEORGE OBREMSKI



SUPERSTOCK INTERNATIONAL

RIGHT: The firm of Shreve, Lamb & Harmon designed the Empire State Building in 1931. Businessman John Jacob Raskob had it built, then named it after New York to convince the public of the building's superiority.

continued on page 88


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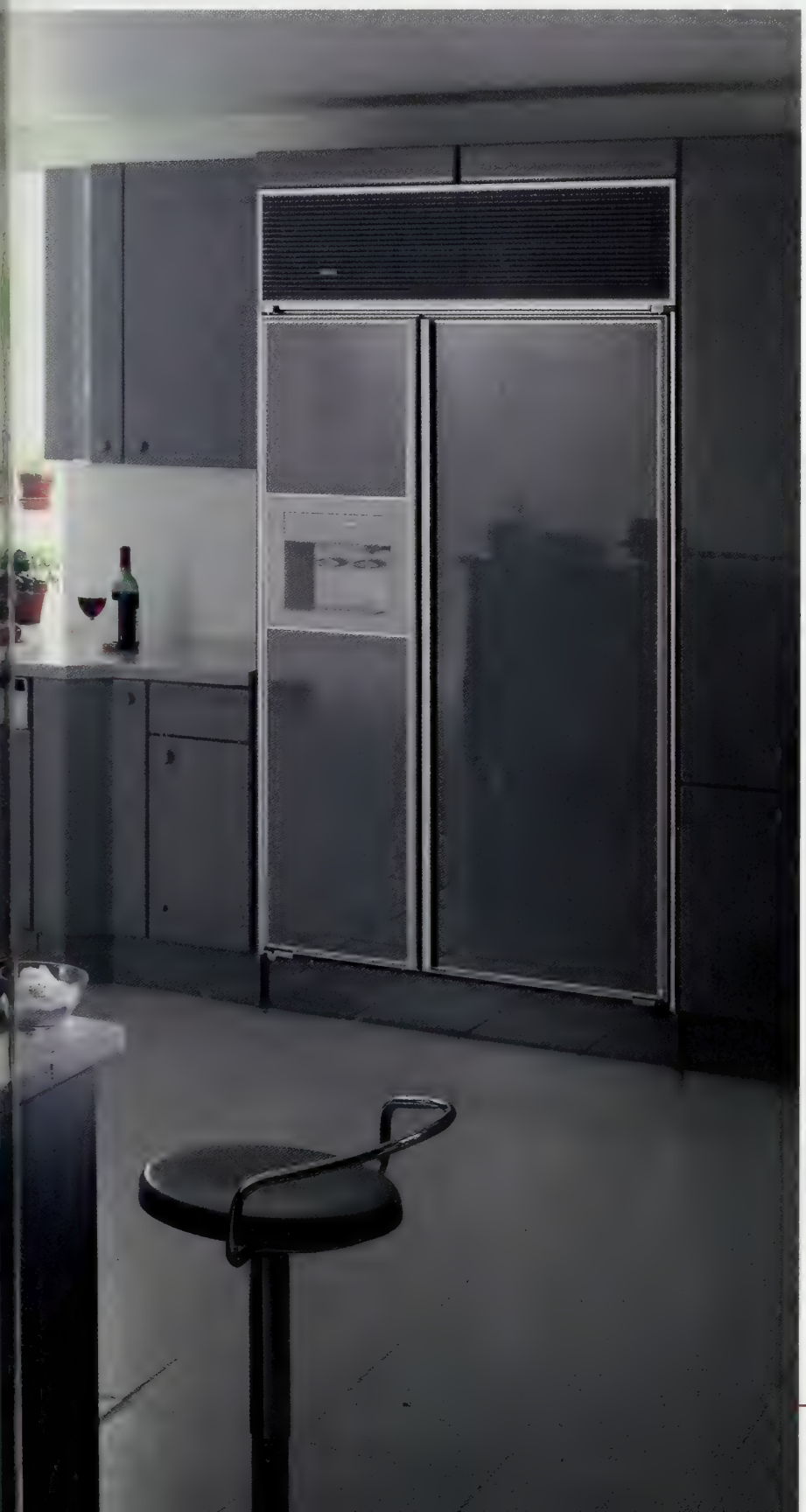


work actually start, than the problems follow.

One that even the most far-sighted person would be hard put to anticipate is the whole *bewildering* business of dealing with the built-in appliances.

All too often, people choose the refrigerator from one company, the cooktop from another, the dishwasher from still another, and the oven from yet one more.

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Parlor Game
continued from page 84

Courthouse in Greenwich Village was completed, in 1877, in what was then known as the Venetian Gothic style, it was hailed as one of the ten most beautiful buildings in the United States; by the early 1950s, it was almost universally regarded as an architectural monstrosity and was threatened with demolition. The city had no Landmarks Preservation Commission in those days, and it was only with difficulty that a small group of admirers of Victorian architecture persuaded the city that the courthouse was worth saving and could be successfully turned into a branch of the public library. This transformation was completed in 1967, and today the building is as highly regarded by connoisseurs as it was a century ago.

This constant alteration in the nature of what is popularly thought to be beautiful follows a predictable course whose existence was charted for the first time by a Baltimore lawyer and cultural leader named Douglas Gordon. In his honor it has since come to be known as the Gordon Curve. Gordon hit upon the curve during his long struggle to preserve as much as he could of the architectural heritage of Baltimore, at a time when such activity was regarded—in New York as well as in Baltimore—as the preoccupation of crackpots.

The Gordon Curve postulates that a building achieves the highest degree of public approbation at the moment of its completion; it then slowly loses favor over the succeeding decades, reaching a nadir by its seventieth year. That is the critical point in its existence. If the building can get past its seventieth year, the curve begins to rise at an accelerating rate, and by its hundredth year the structure is apt to be as highly regarded as it was at the beginning.

The Jefferson Market Courthouse followed the Gordon Curve to a T; so have the Villard houses, on Madison Avenue, built in the early 1880s. A decade ago, Harry Helmsley sought to have them demolished. A coalition of civic groups prevented him from doing so, and today Helmsley boasts (admittedly, with a smile) of having saved the houses single-handed.

The most beautiful building in New York City? If we were to draw up a list of candidates, it would be a fairly short one, sure to include such conspicuous treasures as City Hall, Grace Church, the Pierpont Morgan Library, the Morris-Jumel Mansion and the Woolworth Building. Somebody would be bound to nominate the Seagram Building; others would nominate the Rockefeller Center complex, the Marine Midland Bank Building, Grand Central Terminal and the Empire State Building. As for me, I am content to argue conventionally enough that City Hall is the most beautiful building in the city. I have visited it hundreds of times over the past fifty-odd years and have never failed to feel a sudden elevation of spirit on coming into its presence—on climbing the broad steps of its open portico and entering its unexpectedly high and ample rotunda, with its twin flights of stairs in white marble spiraling upward. Ever astonishing, ever rewarding is the grace with which the building combines a humane scale with an air of self-confident grandeur. Here, one perceives, ordinary citizens are free to encounter face-to-face their elected leaders, whoever they may be. In the very first decade of the nineteenth century, the architects of the building, Joseph-François Mangin and John McComb, Jr., were able to embody in stone and glass the ambitions of a city that, though it then occupied but a tiny fraction of a tiny, offshore island, was already bent upon a continental greatness. It had hoped to become (and for a time had become) the capital of the United States, and if the seat of the federal government was soon to be established elsewhere, still New York succeeded in becoming the largest and most puissant city in the country, and its city hall remained, and remains to this day, a worthy symbol of that puissance.□

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NEW YORK: BROOKE ASTOR

A Landscape of People

TO PARAPHRASE DICKENS, New York is not the best city in America, nor is it the worst. It has not the broad well-kept avenues of Washington, D.C., nor the dazzling views of San Francisco, nor the luxurious suburb-cum-city air of Los Angeles. It has a wretched climate—boiling in the summer, freezing in the winter. The traffic jams are horrendous, being so bad at Christmas that the Christmas spirit goes up in gas fumes. There is a frightening crime record, the streets are full of the homeless, and the extravagance of the rich is exploited in the daily press. In spite of all this, it has something that puts it in a class by itself. It has yearlong, never-ending intellectual excitement. There is never a dull moment in New York—if there is, it is because you are dull yourself.

To start with, we have three extraordinary organizations that are older than their counterparts in other cities but are also still full of vitality. They alone make New York worth living in. They are the Metropolitan Museum of Art, the New York Public Library and the Bronx Zoo. All of these were founded by the private sector and still are strongly supported by it, although because of growth, state, city and federal funds are now in a strong partnership.

To boast a bit, the Metropolitan is the doyen of the corps of museums. It is larger than any other museum in the United States and is more varied. Whatever you wish to see—the treasures of Egypt, Africa, South America, Europe, Asia—they are there for you. The beauty and serenity of the Great Hall and the taste, care and knowledge that have gone into the display of the collections make for a truly exhilarating experience. Aside from the permanent collections, there are always visiting shows. In one day a visitor might see a magnificent show on loan from the Hermitage, Georgia O'Keeffe's exotic pictures or a superb show of eighteenth-century bronze horses on loan from Italy, including one of the famous San Marco horses of Venice. All of this is housed on the edge of Central Park, the creation of Frederick Law Olmsted and Calvert Vaux.



ALEX MARSHALL

The New York Public Library is one of many reasons Brooke Astor (above, in the main reading room) loves New York. As president of the Vincent Astor Foundation, established by her late husband, Mrs. Astor has aided the library and a wide variety of other urban causes. "The city ought to be the beneficiary, because it is where John Jacob Astor made his fortune," she says.

The New York Public Library, on Fifth Avenue and Forty-second Street, is a masterpiece of the architectural firm of Carrère and Hastings, and its huge marble halls stretch the length of two blocks. The stacks are ninety miles in zigzag length, and more are under construction. The collections include every written language. Originally, the three men whose names appear across the façade—Astor, Lenox and Tilden—had separate collections formed in the late eighteenth and early nineteenth centuries. These collections were amalgamated by Samuel J. Tilden, who left money to build the beautiful edifice, and at the same time the city rose to the occasion and gave up a reservoir to provide the space.

The library is free, and the vast reading rooms are filled, as every type of publication in all languages is available. It is truly alive, and when one feels like giving up because of the illiteracy that exists in this country, it is heartwarming to go to the reading room and to see young and old, rich and poor, bent over their books at the long and shining wood tables. It is truly a triumph of democracy.

The Bronx Zoo, set in two hundred and fifty acres of

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A Landscape of People
continued from page 92

woods and streams, is another joy. If you like animals (and apparently two million people a year do like them), then go to the Bronx Zoo and you will come home happy. Do you ask why? The reason is that the animals themselves are happy. There are no poor beasts there pacing up and down a cage, imprisoned for life, nor sitting sulkily on the ground refusing to move. That's not the style of the Bronx Zoo. There you see hippopotamuses wallowing in the mud bath, giraffes nibbling leaves on the high branches of a tree, crocodiles lolling on a heated spot or bats enjoying relay races in the World of Darkness. Perhaps you would like to see elephants hanging on to each other's tails on the way to the pond for a nice shower? Do you like rain forests and proboscis monkeys, strange birds and reptiles, or polar bears swimming in cold rushing water? Whatever you like, it is there, and if you like to be with contented creatures who are doing what they are supposed to do, then visit the Bronx Zoo.

Of course, those three institutions are not the only attractions there are in the city. There is the Metropolitan Opera, with its long and versatile season; Carnegie Hall, a nineteenth-century building with superb acoustics; the Frick Collection, a jewel housed in an enchanting house, a relic of New York's Belle Epoque. The Morgan Library is another gem. Built by J. P. Morgan, it houses a magnificent collection of rare books and manuscripts. Mr. Morgan's personal touch is everywhere. One senses a real bibliophile with, luckily, plenty of money in his pockets.

Now I come to what attracts me more than anything else in New York: the people. Unlike other cities, where I would have been confined to one group or clique, here I am as free as a bird—even more free, because birds do not often fly alone, and like the people in other cities, they stay close to their own species. In New York, I do not have to do that. If one chooses, one can be like a cat and have nine lives, all of them legitimate. Instead of getting one into trouble, this keeps one out of it.

I, being a single woman, go out to dinner every weeknight, very seldom seeing the same group of people twice. In fact, even the places I go are quite different. In one week of dining with friends, I may find myself in a young couple's loft in SoHo, an old-fashioned house in Brooklyn, a magnificent triplex on Park Avenue, or one of the Metropolitan Museum's galleries. I meet writers, musicians, scientists, heads of corporations, bankers and fellow members of the many boards on which I serve.

Now in my old age, I am acquiring a group of much younger friends who are active in more ways than I can quote—new businesses, new art galleries, new restaurants, new forms of volunteerism. And of course, there are always old friends who also are varied in interests. I am truly lucky to be a New Yorker and exposed to such a landscape of people.

There is one more facet to my joy in New York, and this is the most personal of all. Thanks to my husband, Vincent, who left me a foundation, I have been able to do things for the city. The original Astor fortune was made mostly in New York, and I have invaded the principal in order to return it to the city. In so doing, I have gained a knowledge of all five boroughs, for the gifts of the Vincent Astor Foundation have been not only to the great institutions but to the underprivileged, the homeless, the illiterate, the housebound, the senior citizens, the one-parent families, the landmarks and the parks.

For thirty years it has been a constant joy to me to be able to spend the foundation's funds in helping the worst and the best of New York. We never give to anything that I do not see personally, and by enabling me to help those less fortunate than myself, the foundation has given my life immense interest and satisfaction. It has contributed enormously to why I love New York.□

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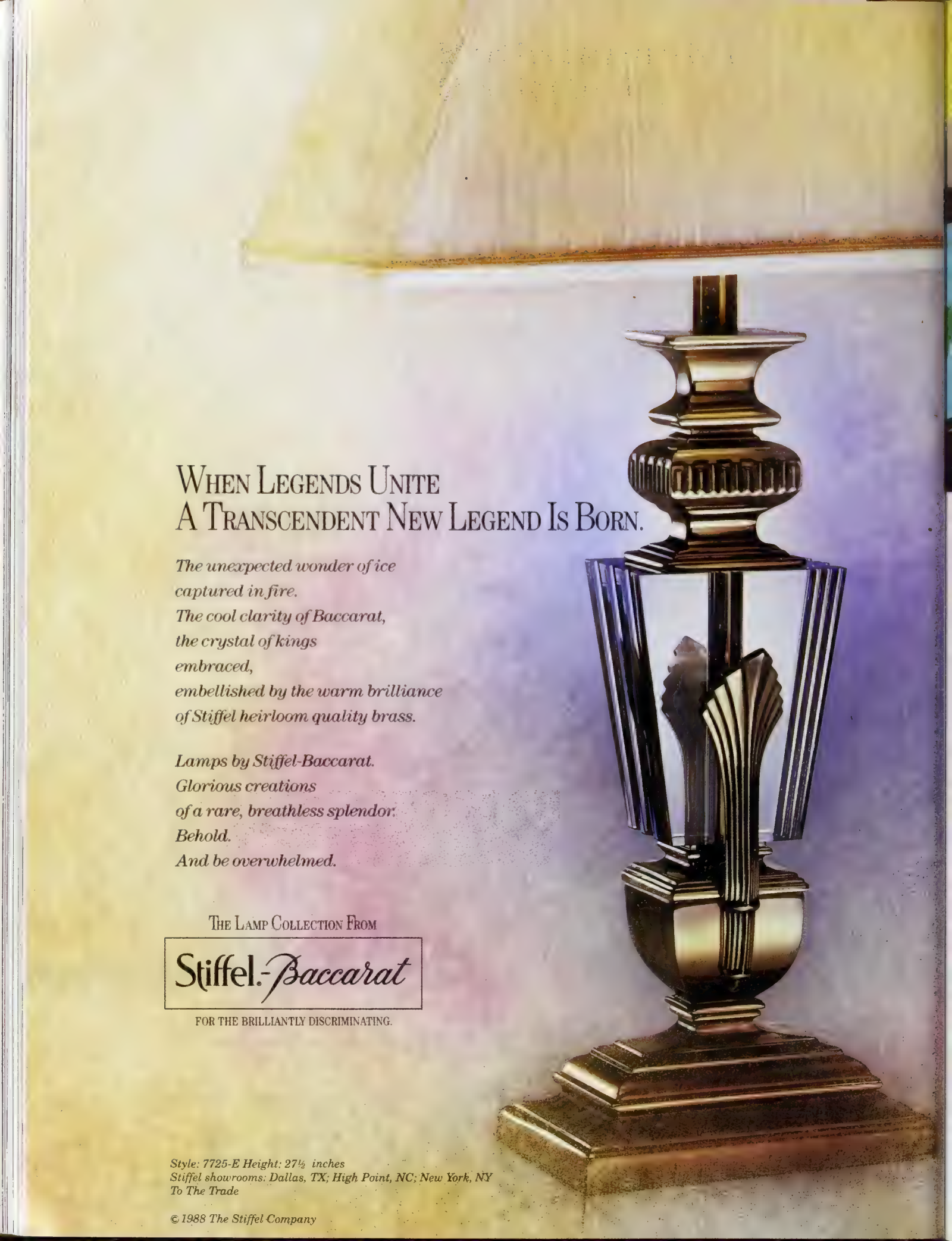
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Residential Dilemmas in New York

IN THE 1980S a legion of new office towers swathed in glossy granite and marble and adorned with shiny spires have risen throughout midtown and downtown New York. Their architects, Cesar Pelli, Edward Larrabee Barnes, John Burgee and Philip Johnson, among others, have become heavily identified with the modern Manhattan skyscraper. Almost as many new apartment buildings have also appeared in the city's residential sections. They're just not noticed as much. Tall tan-brick shoe boxes stood on end, these drab and dreary blockbusters loom up in the easternmost reaches of the Upper East Side, the Thirties south of midtown, and parts of the Upper West Side. If these apartment houses were publicly subsidized, their sorry mediocrity could be explained by the fact that there was no budget and the tenants had to take what they could get. But they're expensive—either to rent or to buy. It's well known that government-assisted housing has received short shrift in the last decade or so, but the cruel irony is that privately financed housing, with few exceptions, has been architecturally barren and shamefully lacking in any social or aesthetic value.

So why do speculative developers put so much effort into imitating the grand era of skyscrapers in the 1920s in their new Manhattan office buildings, while settling for bland uniformity in their apartment houses? Where are the residential architects comparable to the crew that's transformed Manhattan's skyline? The New York apartment house also reached a peak in the 1920s and 1930s, when a New Yorker could find accommodations in the streamlined Beaux Arts Apartments on East Forty-fourth Street by Raymond Hood and Kenneth Murchison, the San Remo on Central Park West by Emery Roth, or the Rockefeller Apartments on West Fifty-fourth Street by Harrison and Fouilhoux, just to mention some of the more noticeable "moderne" types around town. Many other buildings weren't as up-to-date but were still remarkable for the quality of their brick-and-limestone construction, their classical or gothicized detailing and ornament, and the generous spaces in the apartments themselves.

There are numerous reasons why office buildings get all the attention today, but the major one hinges on marketing. Speculative developers need to snag big office tenants to lease



PETER AARONESTO



JOCK POTTLE/ESTO



JOCK POTTLE/ESTO

After years of neglect, residential projects in Manhattan are receiving attention from architects, who are turning to the traditional style and space of prewar apartment houses.

LEFT: Alluding to the classical formality of the 1920s and 1930s, Arthur May of Kohn Pedersen Fox designed 188 East 70th Street with limestone-and-granite pediments to crown the apartment tower. ABOVE: An oeil-de-boeuf window with keystone motif punctuates the entrance at the base. RIGHT: Columns and mahogany pilasters enrich the lobby space.

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Residential Dilemmas in New York
continued from page 101

A small countertrend can finally be detected in the design of apartment houses. More than a handful are reviving the spirit of prewar buildings that have long been automatic best-sellers.

the space before a tower is finished. Since corporations usually fix up the insides according to their own specific needs, developers now find they can clinch the deal more quickly with a high-design image for the building. "Developers of office buildings can afford to spend more on the exterior and the lobby since they don't need to do much to the floor space," observes William Pedersen of Kohn Pedersen Fox, the architects for a fair number of New York office buildings cloaked in granite, marble and limestone. As Pedersen further points out, even the flimsiest parquet flooring and brass doorknobs add up.


WOLFGANG HOYT

Kohn Pedersen Fox and another architectural firm, Fox & Fowle, have built a number of office buildings around New York but only recently have designed their first apartment houses. Bruce Fowle attributes it to a "funny mystique" about the architect. The architect who hasn't done a particular kind of building before has a hard time convincing a developer that he or she can tackle it. "Because the economics of apartment house construction are so complex," adds Fowle, "anything you do differently is a big deal."


WOLFGANG HOYT

Yet a small countertrend can finally be detected in the design of apartment houses. More than a handful are reviving the spirit of prewar buildings that have long been automatic best-sellers. Architects, developers (and their marketing analysts) are looking back to this period, from about 1900 to 1940, to see how they might recreate some of the appeal.

Up until that era, when the apart-

LEFT: In Battery Park, Davis, Brody & Associates designed Hudson Tower, a 15-story brick apartment building with large steel casement windows and spare ornament reminiscent of the early-modern towers of the 1930s and 1940s. The Albany Street entrance opens onto a plazalike environmental sculpture, left, by Ned Smyth. ABOVE: Adjoining Hudson Tower and along the esplanade at Battery Park City are five-story town houses with porticoes, and stoops similar to those of traditional brownstones. BELOW: Greenwich Village's zoning regulations influenced the low height and ground-floor shops of Washington Court, which James Stewart Polshek designed "to recall the town houses that existed in the area in the nineteenth century," he says.


JEFF GOLDBERG/ESTO

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Residential Dilemmas in New York
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BELOW: In the 1920s, the Sicilian-born architect Rosario Candela established a standard for high-rise living when some of the most affluent New Yorkers were moving from single-family houses into large apartment buildings. Representative of his fine work is his Renaissance/Georgian–style red-brick residential tower at Park Avenue and 73rd Street from the late 1920s, which has a limestone base with classical quoining and cornice molding, and is crowned by a large ornamental lantern.



NEW YORK HISTORICAL SOCIETY

ment building as a particular type truly came into its own, the wealthy had resisted "flats." They wanted separate houses. But New York real estate being what it was, even the wealthy eventually had to compromise. They soon found that apartments offered more space in the sizes of the rooms, the heights of the ceilings and the general floor area than was possible in the narrow brownstones or town houses. For example, in the late 1920s Mrs. William K. Vanderbilt picked up an apartment at 660 Park Avenue that had a living room 46 by 22 feet with ceilings 18 feet high. The library was 23 feet by 18 feet, and the apartment had seven master bedrooms. She may have decamped from her Richard Morris Hunt–designed château on Fifth Avenue and Fifty-second Street, but Mrs. Vanderbilt could still live quite well.

Even if you were not a Vanderbilt you could find something reasonable. In the early 1900s, architects like Charles Platt began designing duplex and "studio" apartments for artists to work and live in with rooms two stories high. It wasn't long before the general populace wanted and got these "studios" too—which also came with a mezzanine level of bedrooms. France clearly influenced New Yorkers with regard to the graciousness of city life. Like the *hôtels* of Paris, many apartment blocks were organized around interior courts and provided a choice of duplexes, simplexes, maisonettes and penthouses to the reasonably affluent city dweller.

By the 1920s, large families of means were attracted to apartment houses designed by architects such as Rosario Candela, who was particularly masterful at organizing interior layouts. His prewar apartment houses set the standard. More often than not they were built out of red brick with limestone bases and trim, and their decoration borrowed heavily from Italian Renaissance or Georgian architectural vocabularies.

Few need to be told that the 1980s post-prewar-style house cannot compete on this level. Nevertheless, some interesting antidotes to the shoe box can be seen cropping up in well-heeled sections of Manhattan.

One example is the condominium building at 188 East Seventieth Street, designed by Kohn Pedersen Fox. The thirty-two-story red-brick tower has

Pedestrians feel they can reach out and touch the ornament, the molding and the hand-size bricks, all factors the current generation has realized are so important to creating a humanly scaled environment.



WOLFGANG HOYT

RIGHT: Greenwich Court in TriBeCa is a pair of 11-story blocks with ground-floor shops. Designed by Gruzen Samton Steinglass, the buildings are trimmed with copper cornices, and wiry domes cap the turretlike corners. "Housing design is more fun for the architect than it used to be," says partner Peter Samton.

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Residential Dilemmas in New York
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a limestone base that the architects embellished with rustication, quoining and other touches reminiscent of a Renaissance palazzo. They also added a gabled and pedimented limestone roof at the top. As a new "intrusion," the building is deferential in demeanor, even if the developer was allowed a certain freedom with the massing in return for providing communal rooms and a gardenlike atrium on the second floor. Other features unusual to new residential construction include windows in the corridors and in most kitchens, and actual dining rooms in the condominiums. Still, the condominiums themselves are rather diminutive: Some of the living rooms are only thirteen feet wide.

No New Yorker needs to be reminded that prewar buildings had character and charm—and space. And no one needs to be told that prewar apartments are not plentiful. When they do come on the market, they are expensive and often located in co-op buildings, where prospective residents must go through a sometimes sticky approval process. New condominiums and rental buildings do have advantages, even if space isn't usually one of them.

Recently developers have been betting that a number of Manhattanites can and will spend the money for grander and larger apartments in new high rises. As Steven Rockmore, a marketing consultant, points out, more and more families are looking for apartments in Manhattan, especially ones with two or three bedrooms and a maid's room.

A condominium apartment house going up at Riverside Drive and Ninety-fourth Street is intended specifically to answer this perceived demand. Designed by Fox & Fowle, 222 Riverside Drive devotes more than half of its 104 condominiums to two- and three-bedroom apartments, many of which come with spacious entrance halls and dining rooms. "We've tried to make clearly defined interior spaces, so that even if the apartments are smaller than the 1920s type, there's a sense of order: You aren't just meandering through open space," explains Bruce Fowle.

The building's exterior of red brick with a limestone base is notched and carved to create bowed and angled windows for breathtakingly panoramic views of the Hudson River. Additional gestures, such as the tall casement windows with French balcony railings, heighten the sense of Old World graciousness.

Another apartment building now in the works for Eighty-eighth Street and Central Park West, designed by Costas Kondylis, also emulates the old-style apartment house. It has family-size apartments of three, four and five bedrooms, and dining rooms or studies as well as eat-in kitchens. The twenty-four-story building at 279 Central Park West contains only forty-four apartments, often with two or three units per floor. Bay windows overlook the park, and there is a vaguely Georgian-style entrance and a limestone base in an otherwise stark buff-brick façade.

Like 222 Riverside Drive, the building was reviewed closely by the Landmarks Preservation Commission so it could fit in with a proposed historic landmark district. The upper floors of both buildings are set back to help soften the bulk. Indeed, the current trend toward recreating something of the aura of the 1920s apartment house has roots more often in the zoning regulations governing height and setbacks, and in the community concern over preserving neighborhoods, than it does in a developer's desire to hark back to those worthy predecessors.

The current trend toward recreating the aura of the 1920s apartment houses has roots more often in community concern than in a developer's desire to hark back to those worthy predecessors.

It helps to have governmental means to encourage builders to create apartment houses that go beyond the bottom line—even in the private sphere. In downtown New York, such intervention has helped keep some apartment buildings low in height—some so low you wonder how it could happen in the high-rise heaven of the Western world. Take Washington Court in Greenwich Village. The red-brick apartment block designed by James Stewart Polshek, the architect for the sleek-skinned office/apartment tower at 500 Park Avenue, is only six stories high. It is situated on Sixth Avenue, just west of Washington Square within a historic district. The architect kept to the scale and the character of the neighborhood by designing the building to have an unassuming brick façade, relieved by his abstracted version of classical trim made of limestone and cast stone. Already the building looks as if it has always been there.

To attract tenants to the condominium building, Polshek designed almost all of the twenty-eight compact apartments with seventeen-foot-high living rooms. Moreover, twenty of the apartments have some form of private outside space, such as a balcony or terrace. As Polshek puts it, in apartment buildings, "the interior is the product."

Farther south in TriBeCa is another apartment house almost as low in height as Washington Court. On Greenwich, between Chambers and Murray streets, stands Greenwich Court, a pair of red-brick buildings

continued on page 112D

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Residential Dilemmas in New York
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with rounded corners and turreted profiles facing each other. While the scale of Greenwich Court was also dictated by zoning, which does not allow heights of more than one hundred feet in that particular section, the architects, Gruzen Samton Steinglass, heightened the character of the two with limestone, concrete and cast-stone trim, as well as with green canopies, copper cornices and wiry domes. To be sure, some of the trim looks like rolled putty applied to the exterior, and the domes verge on being cute; also, the interior apartments are very small, saved mainly by the contours of the buildings. But their fit into the neighborhood is impressive—all the more because they have been followed by Dalton on Greenwich, another apartment house designed by Beyer Blinder Belle, and a new three-story-high brick school designed by Richard Dattner. Both of these complement the scale, imagery and configuration of Greenwich Court and bring the context into sharper focus as an urban enclave.

When talking about urban enclaves, however, no one can ignore Battery Park City, where a new neighborhood has sprung up from scratch over the last five or so years. It wasn't left to chance. The land, created on fill, was leased to developers for below-market prices as long as they adhered to a number of rules. For starters, they had to select architects the Battery Park City Authority deemed appropriate. They also had to follow established height and massing regulations, and many of the apartment houses were required to adhere to the tradition of using red brick with a limestone base.

Thus, almost overnight an aesthetic unity has resulted that gives the architecture a distinct edge over the boring beige-brick boxes built at Battery Park City before these guidelines went into effect. The best situated of the new group of apartment houses have views and ample light, such as the red-brick tower called Parc

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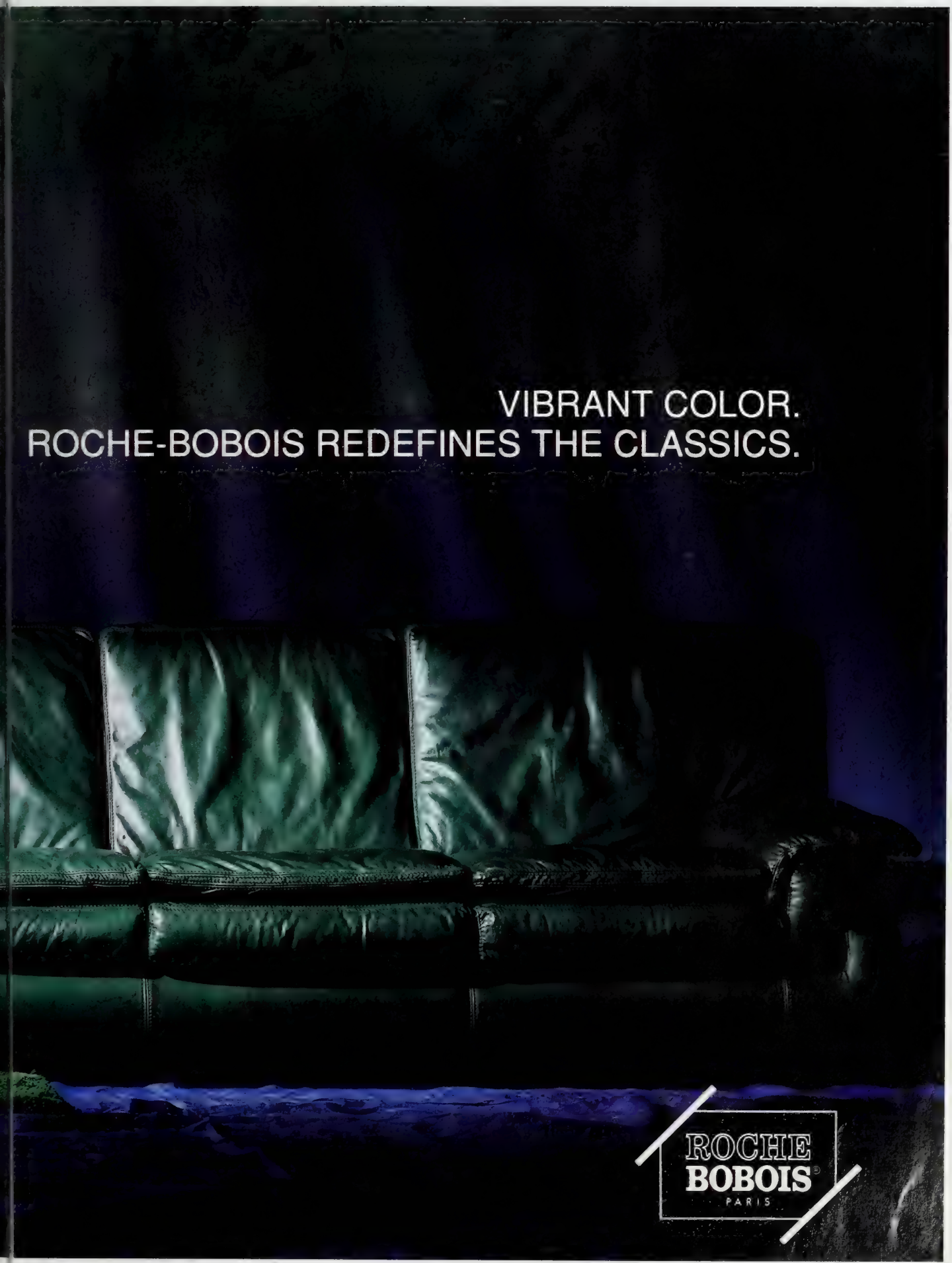
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Residential Dilemmas in New York
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Place by Gruzen Samton Steinglass and the Hudson Tower, designed by Davis, Brody & Associates. They look startlingly like the old 1920s to 1940s apartment houses uptown. Hudson Tower's red metal casement windows, notched and angled for the river view, and a scored stone for the tower's base, handsomely combine new and old vocabularies. Even more surprising are the adjoining town houses, where stoops and porticoes are in limestone that enhances the scale and character of the side street.

A good number of the other apartment buildings at Battery Park City lack the richness of detail of their 1920s predecessors, and some are just plain clunky. Many of the apartments are small, even for single persons, or have been given tortuously "interesting" layouts made up of unusual nooks and crannies. But as an ensemble of basically background buildings, this residential section surprises even the most cynical New Yorker. The landscaping, the public art and the splendid esplanade along the water, designed in the best park-like tradition of Olmsted et al., indeed place it in a unique class.

All of these new versions of old apartment houses, whether low rise or towers, uptown or downtown, offer as much to the passerby as to the resident. Pedestrians feel they can reach out and touch the ornament, the molding, the parapets and balustrades and the hand-size bricks, all factors the current generation of architects has realized are so important to creating a humanly scaled environment. The buildings can't quite compete with the older models, of course. They often lack the craftsmanship that went into the earlier versions —they don't have the detailing of the brick-and-limestone façades or the materials, or the lavish interior spaces. Nevertheless, they try to build on a tradition that began developing in the early part of the century. In their sensibility they are still about New York, and how density is handled with urbanity. □



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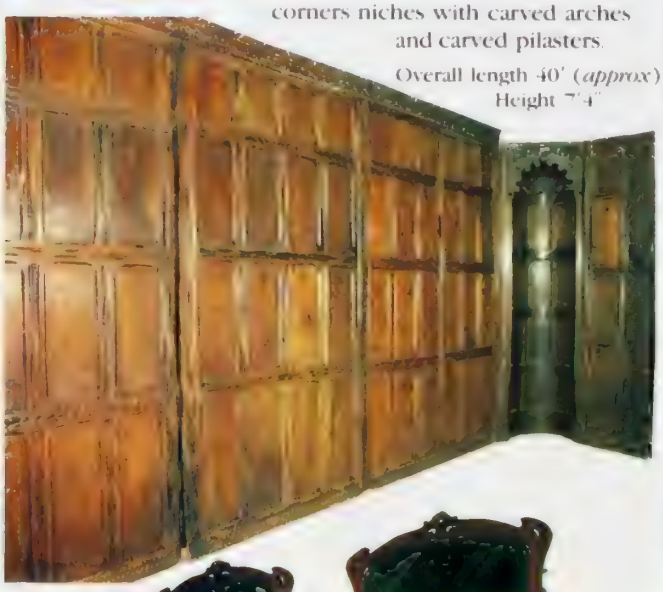
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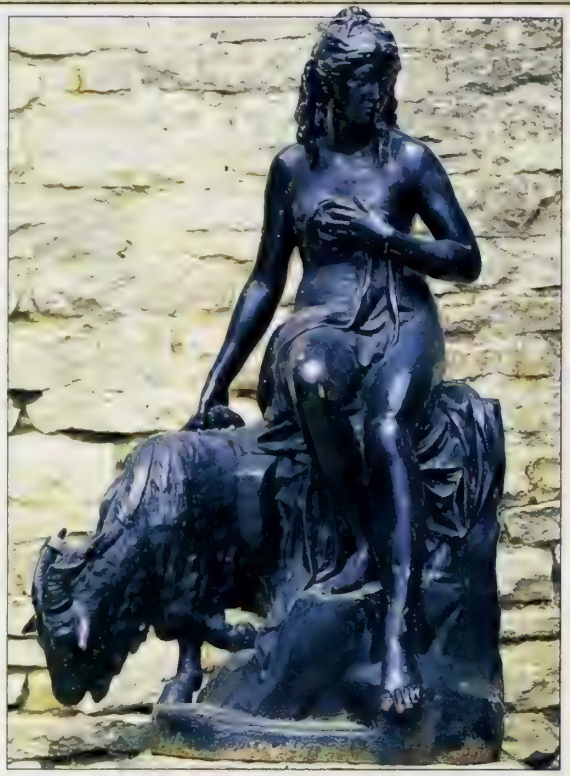
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Chinatown—One Man's Meat



TOM EHRLE

Since the early 1960s, Calvin Trillin (above) has been regularly making his way to Chinatown—a convenient outing from his Greenwich Village house. One of the things he enjoys about New York is its ethnic mix. "Where else would alternate-side parking regulations be suspended for both Eastern Orthodox Good Friday and Shemini Azereth?"

LAST SPRING, I discovered that a young man I know—a young man who had lived his entire life in Manhattan—had never been to Chinatown. I was flabbergasted. The young man in question—I'll call him Trevor, since that has always been an underutilized name in New York—grew up on the Upper East Side, so it wouldn't have surprised me at all to find that the cultural opportunities offered him had been rather narrow. But never been to Chinatown! I hardly knew how to respond to a case of deprivation that, to my mind, bordered on abuse. Trevor was eighteen—too old to place in a decent foster home.

The discovery was made at my own dinner table. Trevor and some other friends of our younger daughter were at our house for a meal that a couple of us had picked up in Chinatown in what we sometimes refer to in our family as an Entebbe raid. An Entebbe raid is the maneuver we use when we want Chinese food but, for some reason, want to eat it at home. Two or three people, their watches synchronized and their assignments clear, fan out from the car to capture a dish or two from a number of different restaurants—say, pepper and salty shrimp at an old Cantonese favorite of ours, a cold appetizer or two from the window of a Shanghainese place, minced squab in lettuce leaves from the flashy new Hong Kong joint—then dash back to our house in Greenwich Village, arriving with the mission's objective still hot in its little white containers.

Trevor's revelation—it grew out of his remark that the Chinese food we were eating didn't taste like Chinese food to him—also astonished my daughter. She and her sister grew up assuming that going to Chinatown was a central element in the life of any New Yorker, like taking in the Saint Anthony festival on Sullivan Street in June or going to the Lower East Side for Nova Scotia and cream cheese and bagels on Sunday mornings or watching the street entertainers in Washington Square on a spring Saturday afternoon. They were raised as downtown kids.

I go to Chinatown constantly myself—by bicycle if it's daytime. It's only about a ten-minute bike ride from the Village—an obvious destination when I feel like taking a break. It's also the place I take out-of-town visitors—usually by foot, on a walk that starts at our house, passes through the Village and the Italian South Village and SoHo and Little Italy, and ends up with a dim sum lunch and a visit to an amusement arcade on Mott Street, where the guest of honor is given the opportunity to play tic-tac-toe against a live (and terribly competitive) chicken.



KARL KUMMELS/SHOSTAL ASSOCIATES

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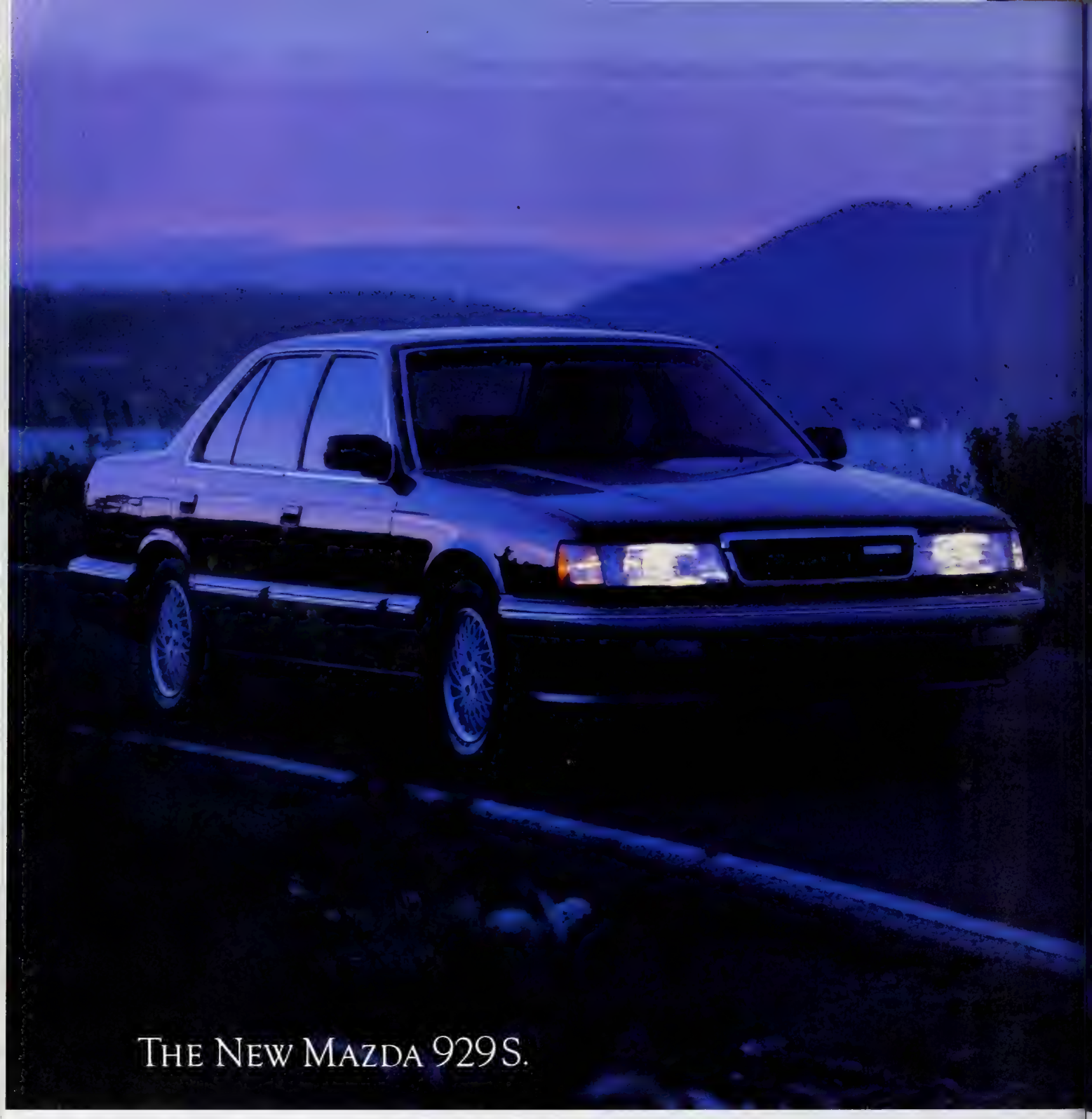
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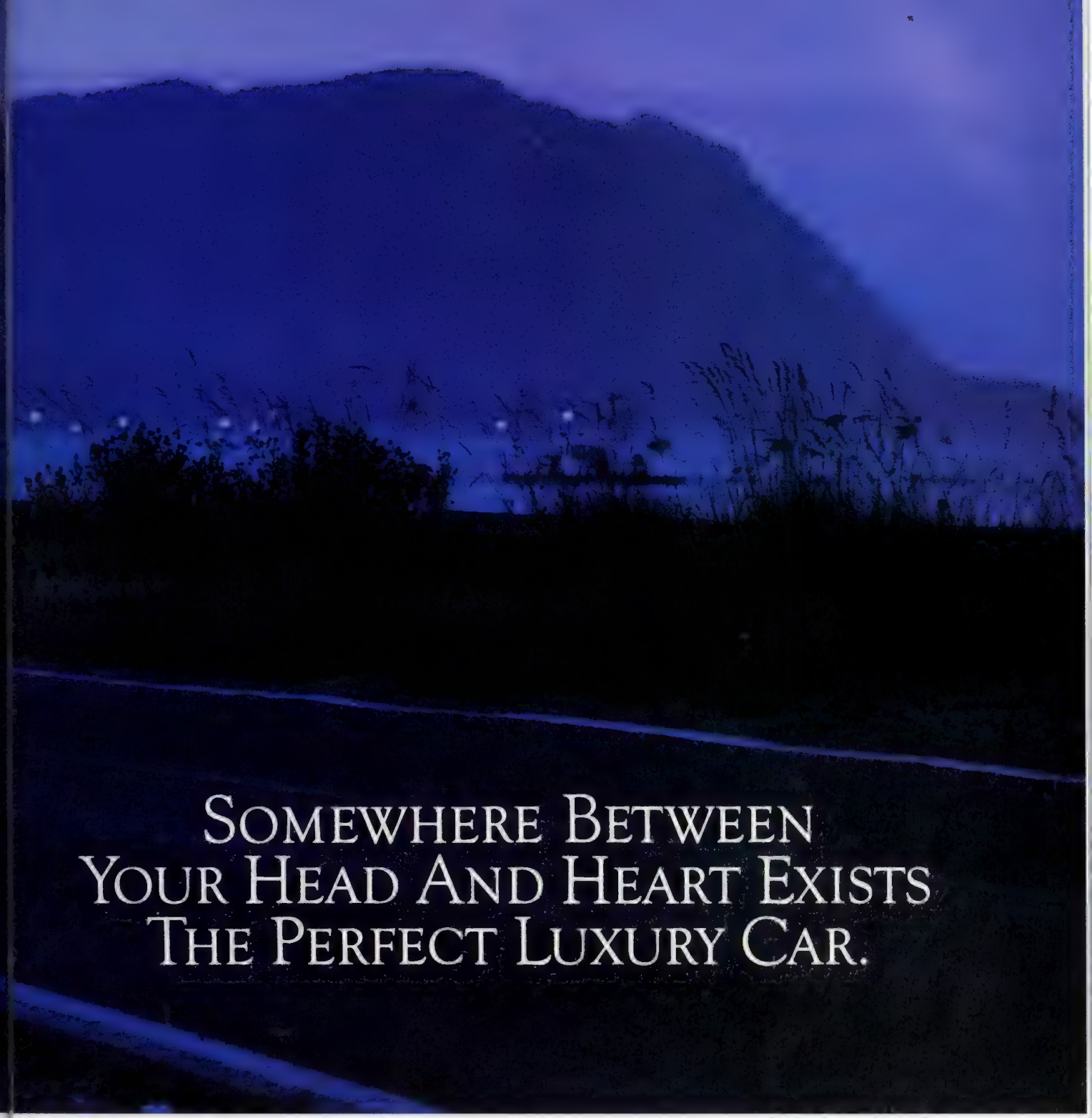


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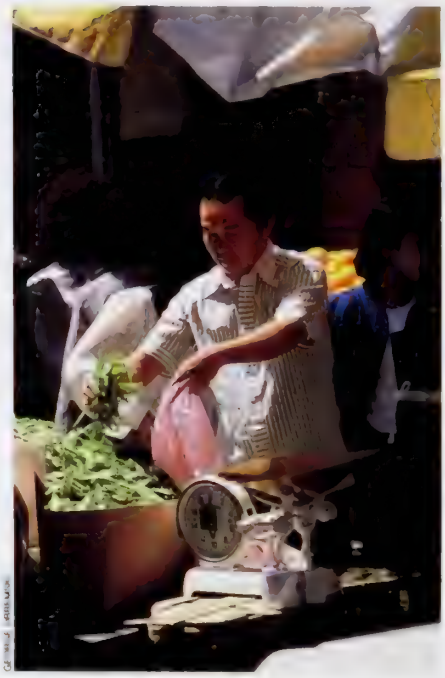
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Chinatown—One Man's Meat
continued from page 116







When I first started making regular visits to Chinatown, in the early sixties, it was a small, almost sleepy enclave in Little Italy—to a visitor from another part of Manhattan, not much more than a collection of familiar restaurants. Presumably, a lot of New Yorkers (including those in charge of poor Trevor's upbringing) think it's still like that. But Chinatown has grown so large that it has almost taken over Little Italy and its outriders are starting to show up on the Lower East Side. There is now so much sidewalk traffic in Chinatown that the square-foot rent paid by a peddler who has a space in a doorway is said to be of the sort that would make a landlord on one of the better blocks of Fifth Avenue nod in recognition. A newsstand may be finished off with a *faux*-pagoda roof for the tourists, but what it sells is four or five different papers in Chinese. These days, Chinatown seems less like a collection of Chinese restaurants than a small but fearsomely busy foreign country.



The Chinatown boom got its start in the 1965 reform of the immigration law, which had until then reflected a policy of what amounted to Chinese exclusion. (For people with an interest in eating, the previous immigration law was the ultimate in wrongheaded legislation—a bill that excluded Chinese and let in as many Englishmen as wanted to come.) In the last twenty years, Chinese have come to New York in such numbers



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Chinatown—One Man's Meat
continued from page 120

that Chinatown can't hold them all, even with its expansionist tendencies. Some of the savvier Chinese-restaurant touts now sniff around a second Chinatown in Queens.

I don't know any more about the Queens Chinatown than Trevor does. I'm tied to the one I can bike to. I'm constantly amazed at what's for sale there these days, much of it on the sidewalk. Walking down Canal Street, a couple blocks west of Mott, along a de facto open-air market, you pass vegetable dealers chanting out the bargains of the day, fishmongers putting out bushel baskets full of live crabs, carts offering dumplings or the egg cakes that I once described as tasting like what madeleines would taste like if the French really understood such things, and a line of single practitioners selling only sunglasses or only batteries or some unlikely combination of goods like Mets hats and shrimp by the box. The restaurants along that block tend to have so many ducks and chickens hanging in the windows that you can't see in. There is a supermarket that offers a vast display of medicinal herbs as well as the sort of foodstuffs that I describe to out-of-town visitors as "dried something or other, I guess."

A number of people from other parts of Manhattan slip over the border to shop in Chinatown for items that may not seem particularly Chinese. Chinatown is the place to buy fireworks. The Chinese butcher shops on Mulberry are known as the best source in town for Virginia hams, and Chinatown fish markets have the lowest prices for Maine lobsters. Several years ago, when the chef of an elegant French restaurant was asked by the *Times* how he managed to make such delicate wrappings for a sort of upscale ravioli appetizer that was becoming renowned, he confessed that he simply went to a bakery on Mott Street and bought wonton skins —seventy-five cents a package.

Chinatown, of course, has more restaurants than ever—some of them, in deference to the standards of comfort among well-off Hong Kong immigrants, flashy enough to astonish old Pell Street crawlers who spent many happy years with their elbows on Formica. I often find myself in one of the restaurants in the middle of the day; as long as you're going to take a break in the direction of Chinatown, it seems to me, you might as well take it at mealtime. My daughters have always seen the logic in that. In fact, not long after Trevor's bombshell, I visited my older daughter in Spain—she had been studying in Madrid—and the first subject she wanted to discuss was where we were going to have lunch in Chinatown the day after she got back to New York. She remains, I'm pleased to say, a downtown kid.□

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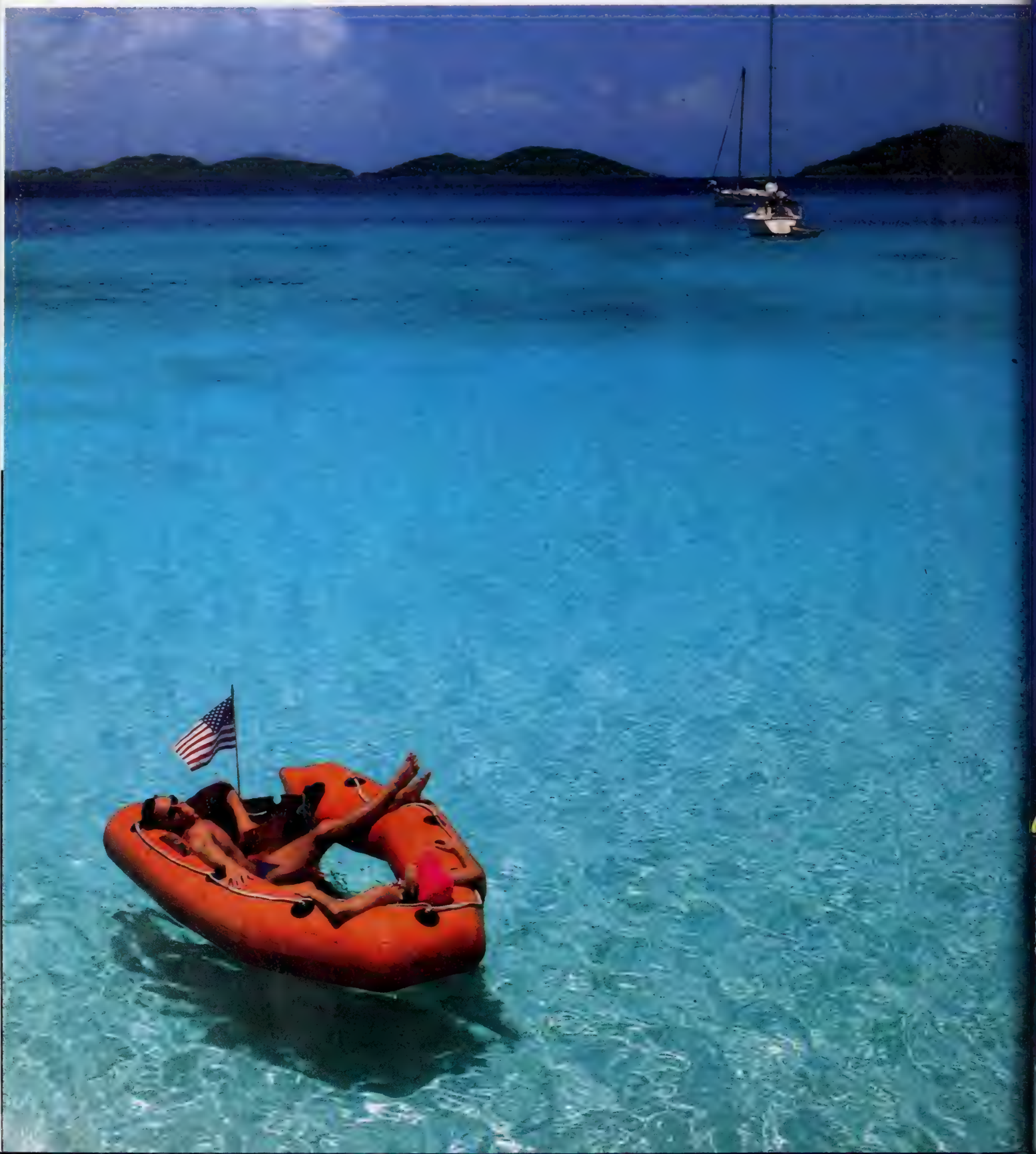
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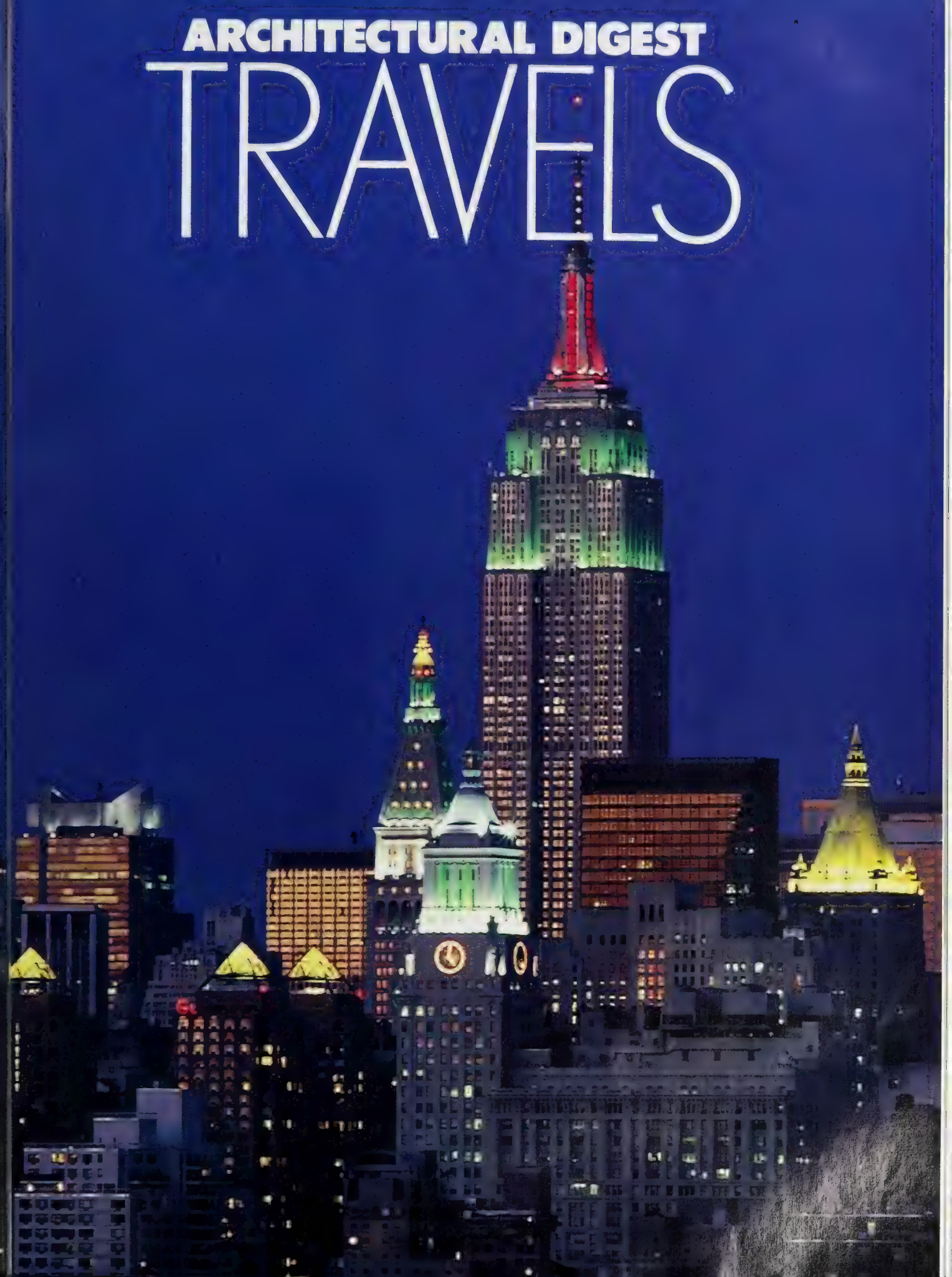
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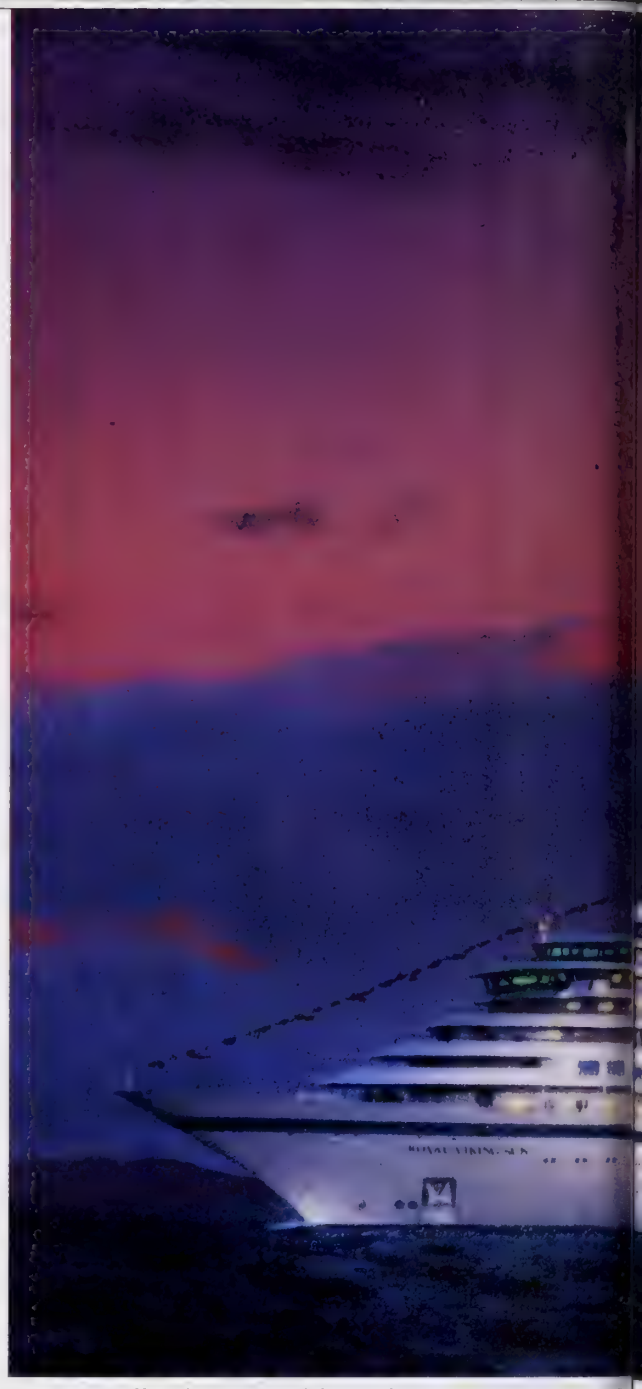
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GRAMERCY PARK: MANHATTAN'S PRIVATE PRIZE

BY RUSSELL LYNES

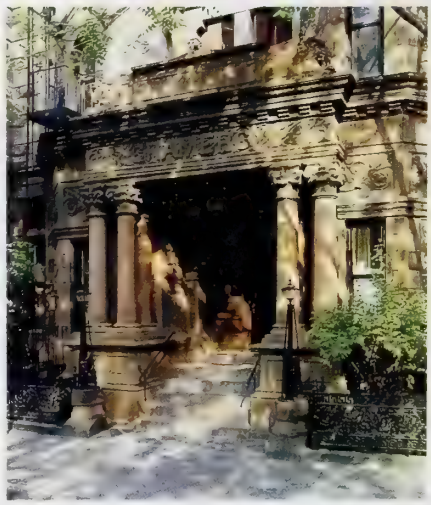


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Gramercy Park has no function except beauty," an artist who lives in the National Arts Club opposite the park explained to me. "You can't sit on the grass and children can't play on it. There are no play gadgets, no jungle gyms or slides, so it becomes a repository for peace and quiet, a place to watch as well as feel the seasons change."

The park, which is the size and shape of two New York City blocks set side by side, is a pleasance of shade trees and flowering shrubs and fruit trees and flower beds divided irregularly by pebbled paths and surrounded by a no-nonsense eight-foot iron fence. It is a New York phenomenon, a private park to which residents who live facing it in houses and apartments and clubs (and some who live nearby) have keys. It is an oasis

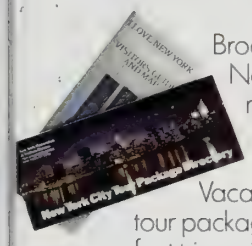


"Buildings, towers, palaces may molder and crumble beneath the touch of time, but space . . . will remain to bless the city forever," wrote Samuel B. Ruggles, the far-seeing founder of Gramercy Park. ABOVE: *In 1831 he set aside 42 lots as a private park (inset) to be maintained by the owners of the adjacent houses.* RIGHT: *Number 34 Gramercy Park East became the city's first co-op in 1883.*

continued on page 130



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ABOVE: *Among the children who once played along the park's decorous paths was John F. Kennedy, whose family lived in the Gramercy Park Hotel in 1925.* BELOW: *Lacy iron work—including "mayor's lamps" in honor of resident James Harper, who held the office in 1844–5—brings a southern flavor to numbers 3 and 4 Gramercy Park West.*



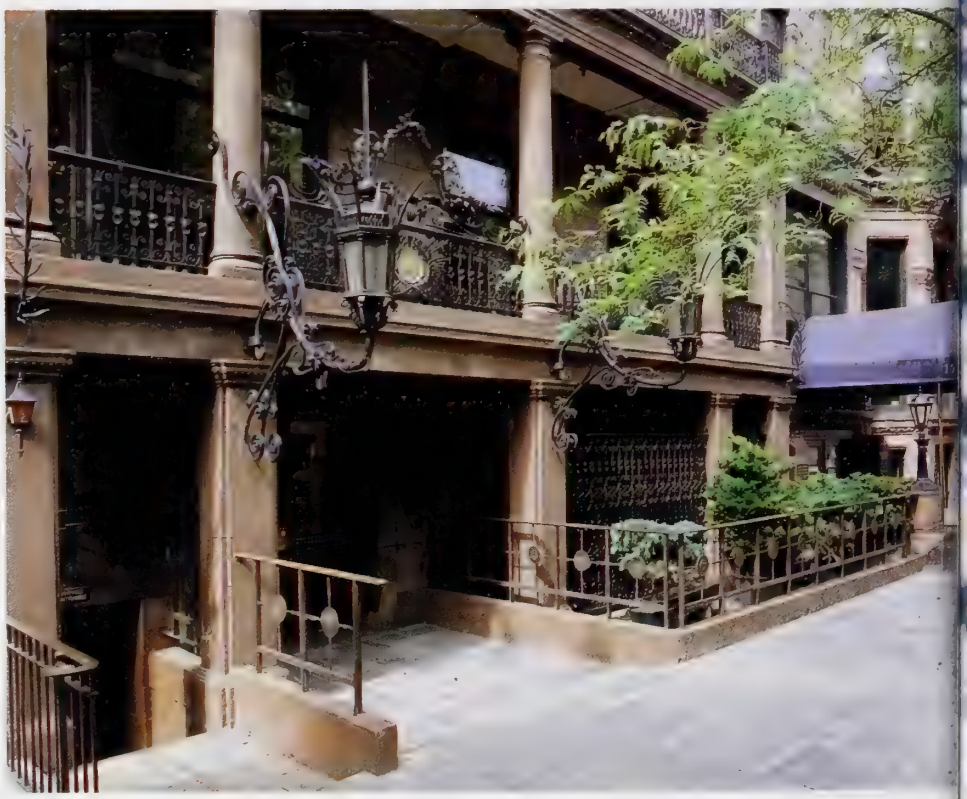
(to some it must seem a mirage), an enclave of quiet surrounded by buildings that recount a capsule history of Eastern Seaboard urban architecture from the 1850s to the 1930s, from Greek Revival to gentlemanly prewar apartment houses. Relatively few New Yorkers are aware of the park's existence, and many who are would be hard put to say just where it is. It exists, in fact, between the bottom of Lexington Avenue at Twenty-first Street and the top of Irving Place, which ends at the park. It sits snugly between Park Avenue South (which used to be Fourth Avenue) and Third Avenue, somewhat insulated from the roar of arterial traffic.

My most recent visit to Gramercy Park was in the early spring when the daffodils were just in bloom and the fruit trees were busy exploding their pink and white blossoms. No one else was in the park; it was still a little chilly for loitering and intentional uselessness in a park setting. In a few weeks there would be people sitting on the long green benches reading their newspapers, young mothers rocking prams and restless children being told to obey the signs and keep off the grass. It seems that the function of Gramercy Park has not changed since the 1830s, when ladies in bonnets and high-waisted frocks and carrying parasols took their constitutionals there, and gentlemen in top hats, tight trousers and tailcoats sat and smoked their cigars. The park was a brand-new amenity then, unique in a rapidly expanding New York. It was the brainstorm of a prophetic and clever young man named Samuel B. Ruggles.



Ruggles came to New York from Poughkeepsie prepared to practice law. He was gifted and charming and immediately successful, and his interests

BELOW: *On Gramercy Park South stand two bastions of the arts: The Players Club, left, and the National Arts Club.* LEFT: *At The Players—remodeled without fee by Stanford White, one of its original members—a wall bears likenesses of Shakespeare, Milton, Benjamin Franklin, Goethe and Dante.*



continued on page 132



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continued from page 130

turned to real estate and the inevitability of the city's expansion northward. He was aware, as few of his contemporaries seem to have been, that in order for the city to be habitable there must be parks, open areas for recreation that developers could not violate and which would provide variety in the carpet of brick dwellings and business buildings that was rolling steadily northward.

He settled in 1831 on an area that is now called the Gramercy Park Historic District; it was one of the first developments in the city to which building restrictions applied. As bait to purchasers of lots, Ruggles assured them that they would have exclusive access to a small park (the equivalent of forty building lots), to which they would gain admission by the use of "golden keys." The park was to be (and still is) administered by a small group of trustees, to whose discretion the distribution of keys and the maintenance of the park was entrusted. (Gramercy Park's name is a corruption of the Dutch words *krom moerasje*, meaning "little crooked swamp," which is indeed what the area was when Ruggles undertook its improvement.)

The district gradually became what Carole Klein in her delightful book, *Gramercy Park*, calls in her subtitle "An American Bloomsbury," though the analogy is more suggestive than accurate. The district did, however, early take on a decided intellectual character, which it maintains today. Among the first residents was George Templeton Strong, a lawyer whose extensive diaries are arguably the most illuminating source on mid-century New York. He seemed to know everyone, saw everything worth seeing and interpreted his observations with skill and immediacy. Peter Cooper, the iron merchant and inventor who founded and endowed the Cooper Union, built his large square brownstone in the district near the home of businessman Cyrus Field, to whom we owe the laying of the Atlantic cable.

James Harper, the eldest of the Harper brothers who founded the publishing firm in 1817, acquired a house at number 4 on the west side of Gramercy Park. Harper had been mayor of the city, and in front of his house, an elegant city version of Greek Revival with black ornamental ironwork worthy of the French Quarter of New Orleans, still stand two iron streetlamps. He brought them there from his mayoral residence, where their purpose was to make the house easy to spot in case of a local disaster at which His Honor's presence was appropriate.

The district has long been identified with literary, theatrical and artistic vitality, and it still is. Herman Melville, Walt Whitman, Theodore Dreiser and O. Henry came and went in its houses. William Dean Howells and Edith Wharton wrote about the modes of life there. Elsie de Wolfe (Lady Mendl) first exercised her gifts for interior decoration in a house she shared there with a friend. (She swept out the Victorian clutter and introduced the genteel doctrine of "suitability.") The Misses Hewitt, for whom the Cooper-Hewitt Museum is named, started their collections in a house in the district, a house on which a young man named Stanford White was invited to put his stamp. Remodeling it was one of his first architectural commissions. Robert Henri, the founder of what alarmed critics named the Ashcan School of painting, had his studio across from the park's southwest edge.

Elsie de Wolfe first exercised her gifts for interior decoration in a house she shared in the district.

But the most substantial evidence today of the district's dedication to the arts comes from two clubs that sit side by side facing the park on the south: The Players Club and the National Arts Club. Both are in what were once private homes, the Players in the house of Edwin Booth, the almost sanctified Shakespearean of the last century, and the National Arts Club in the former residence of Samuel J. Tilden, a governor of New York who missed being elected president by one electoral vote in 1876. The Players—a four-story Gothic Revival stone house on which Stanford White put a marble portico and balcony—is hung with pictures of theater people (including a portrait of Booth by Sargent), though it is by no means just a theatrical club. Among its charter members was Mark Twain, and artists and authors and editors have loomed large in its membership since it was founded in 1888.

By the same token, the Arts Club is not just for artists: It is for all manner of people concerned with the arts —collectors, musicians, civic leaders, writers, architects, curators. The house in which Governor Tilden lived was "Victorianized" in 1881 by Calvert Vaux, the architect who collaborated with Frederick Law Olmsted in the design of Central Park. Its façade, with bow fronts and arched windows, is a carefully maintained declaration of the taste of its period.

When young Mr. Ruggles laid down the law about what must not occupy the lots facing his park (no "livery stables, slaughter house, smith shop [or] brewery"), he could not have envisioned that 135 years later a body called the Landmarks Preservation Commission of the City of New York would strengthen his hand. In 1966 the commission drew a line around the park and several adjacent blocks and designated it the Gramercy Park Historic District, thereby ensuring that no changes can be made to the façades of the buildings without its permission. On the other hand, Sam Ruggles, a man of imagination and urban prescience, just might have foreseen that someday the city would have the wit to protect its landmarks and civilizing amenities. □

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INSIDER'S GUIDE TO NEW YORK'S SPECIAL PLACES

Prominent Residents Select Fifteen Incomparable Sites

For years New Yorkers have defended their rude, noisy, dirty but always exciting city against the vilifications of their out-of-town friends and acquaintances. New Yorkers constantly explain that the city really has incomparable and fascinating features and places that the itinerant observer scarcely has the time or inclination to ferret out. But what are these wonders that make New York worth it all? The following well-known city dwellers have all volunteered a selection of settings that are particularly compelling and pleasurable to them—and that they believe are unique to the city. Among their choices are serene landscapes, spectacular restaurants, unusual libraries, inspiring museums and even a workout gym. They prove that New York's diversity still survives amid any adversity.

Tom Armstrong, the director of the Whitney Museum of American Art, urges everyone to go take a look at Battery Park City. "It makes you proud to live in New York," he says of the urbane complex of office and

TEXT BY SUZANNE STEPHENS
PHOTOGRAPHY BY HARRY BENSON

OPPOSITE: *Tom Armstrong, director of the Whitney Museum, appears attached to the art at Battery Park City. He stands by R. M. Fischer's fanciful* Rector Gate, *off the waterfront esplanade. Of the innovative complex of office buildings, shops and sculpture-filled public spaces at the southern tip of Manhattan, Armstrong says, "This kind of first-rate urban planning, architecture and art makes you proud to live in New York City."*

ABOVE: *Actor Tony Randall finds the Carlyle hotel's restaurant "the most beautiful room in New York."* BELOW: *Marietta Tree looks at rare books in the East Room of the Morgan Library, which was designed by McKim, Mead & White. German statue of St. Elizabeth dates from the late 15th or early 16th century.*





apartment buildings, shops, parks and plazas that sprang up in the 1980s as a joint initiative between government and private developers. Indeed, first-time visitors are usually stunned by this microcosm of a "livable" Manhattan-by-the-Hudson, nestled between West Street and the Hudson River. It is very strong on all the things one finds too rarely in New York—peace and quiet, with lots of clean outdoor spaces, landscaped parks, plazas and a spectacular riverfront esplanade. In this "beautiful urban setting," Armstrong points out, art has a proper and visible presence. Bold and colorful sculptures were commissioned by the Battery Park City Fine Arts Committee, which, he says, "challenged a group of young American artists—including Siah Armajani, Scott Burton, R. M. Fischer, Mary Miss and Ned Smyth—to design monumental public pieces we now enjoy as works of great distinction."

After a day in the fast-paced thick of things, many city residents prefer going out at night to neighborhood spots that are quiet, dignified and elegant. At the same time they usually want something convivial and filled with people they know (or at least *feel* they know). This is why there is the Carlyle hotel.

Since the Carlyle Restaurant in the Upper East Side hotel was refurbished last year, it has become even more favored by urbane New Yorkers such as actor Tony Randall. Randall succinctly describes the interior as "one of the best, that's all." The interior design is simple and traditional: The brown linen velvet walls are framed by ivory-colored pilasters and crown moldings, while the curvilinear banquettes are covered with a soft-toned floral upholstery. One

can't eat atmosphere, of course, but Randall is reassuring: "The food is magnificent," he says of the French cuisine prepared by chef Georges Hemery. "Moreover, the restaurant is open seven days a week," he adds, "and that is just wonderful."

Many out-of-towners have probably never been to the Pierpont Morgan Library. If truth be known, neither have a lot of New Yorkers. This oasis of culture, architecture and the decorative arts at Thirty-sixth Street and Madison Avenue in Murray Hill is, as Marietta Tree knows, a gracious and civilized antidote to the frenetically busy streets of midtown. Tree, a former United Nations ambassador turned urban planner, finds "one can commune with another age in these rooms." She considers the exhibits "some of the best in the city—both interesting and esoteric."

The Morgan Library shows are mounted in the galleries of a spare Neoclassical building erected in 1928 on the site of J. P. Morgan's own brownstone. But it is the Renaissance-style library that Morgan had McKim, Mead & White design in 1906 for his rare books to which Tree is naturally drawn. "The tiers of old books of every sort of period and culture give one a feeling of the intellectual strength and serenity of ages past. Besides, they are beautiful."

It is standard knowledge that La Grenouille is the de rigueur French restaurant for certain culinary and social circles in New York. Recently Arthur Gold and Robert Fizdale, longtime patrons of the French restaurant run by Gisèle Masson and her son Charles, discovered a room of a slightly different accent upstairs. "It has both a bohemian and a luxurious quality," says Robert Fizdale about the space, which the painter Bernard Lamotte once used as his studio. Lamotte had dubbed it Le Bocal, or The Fishbowl. Now The Fishbowl has been turned into a private dining room for the "frog pond," as the restaurant below is often called.



OPPOSITE: *"The colors are marvelous," says Aileen Mehle of the hand-painted paneling in the Plaza Hotel's Vanderbilt Suite. Furnishing the suite are such antiques as the Biedermeier sofa.* BELOW LEFT: *Gisèle Masson of La Grenouille is toasted by Robert Fizdale, left, and Arthur Gold in the restaurant's private dining room. Known as Le Bocal (The Fishbowl) when it was Bernard Lamotte's studio in the 1940s, the room is now filled with the artist's oils and sketches.*

In 1987, after using the former studio as an office for a number of years, Gisèle Masson decided to have it made over for private parties. The interior's basic architectural elements were kept visible. Brick walls are painted white and are covered with Lamotte's Impressionist-style paintings. Tall windows are framed by tapestry curtains, and overstuffed leather chairs add the proper sense of comfort. "It has a clublike feeling," Gold points out. "But because of the high ceilings, the space is still lofty." Fizdale also admires the "racks of wine high on the wall, which give the room the sense of a French *cave*." Then there are Charles Masson's famous flower arrangements that adorn this room as well as the restaurant downstairs.

According to Aileen Mehle, aka Suzy in her syndicated column in the *New York Post*, the Vanderbilt Suite at the Plaza Hotel is "one of the loveliest" she has seen in a Manhattan hotel. "You can entertain distin-



"It is a park within a park," says John Dobkin. "Soon you find hidden walkways, parterres and fountains."

ABOVE: *Painter April Gornik chats with Karen and David Waltuck, manager and chef of Chanterelle, located in the Mercantile Exchange building in TriBeCa.* BELOW: *John Dobkin and his son Antonio rest in Central Park's Conservatory Garden.*

OPPOSITE: *Geoffrey Holder and Carmen de Lavallade (in a dress by Holder) pause at The Players Club below* The Actor, *William Merritt Chase's copy of a Velázquez portrait. Bust of José Ferrer as Iago; Robert Louis Stevenson relief is by Saint-Gaudens.*

guished guests there," Mehle says about the three-bedroom suite named for Alfred Gwynne Vanderbilt. Vanderbilt grew up in a family mansion at 1 West Fifty-seventh Street around the corner (where Bergdorf Goodman now stands), but he took up lodgings at the Plaza when the hotel was built by Henry Hardenbergh in 1907.

Although the suite has just been redecorated by the Trump organization's design staff, the hotel's new president, Ivana Trump, has made certain it has not lost a whiff of the glamour it exuded in the early days. To be sure, the choice of furnishings in the drawing room shows a predilection for a combination of early-nineteenth-century Biedermeier and Empire furniture. When the Plaza first opened, most of the upper rooms were straight Louis. But never mind. "It is beautiful without being overdone," Mehle maintains. "I think even *the* Mrs. Vanderbilt would have thoroughly approved."





April Gornik, whose romantic landscapes have won mounting artistic acclaim, did not choose a park, plaza or any other part of the city's varied terrain as a favorite urban place. Gornik selected Chanterelle, a restaurant located in New York's almost treeless TriBeCa. The young owners, Karen and David Waltuck, first opened the restaurant in SoHo in 1979 and then moved it to its present, larger quarters in the New York Mercantile Exchange building on Harrison and Hudson streets in early 1989.

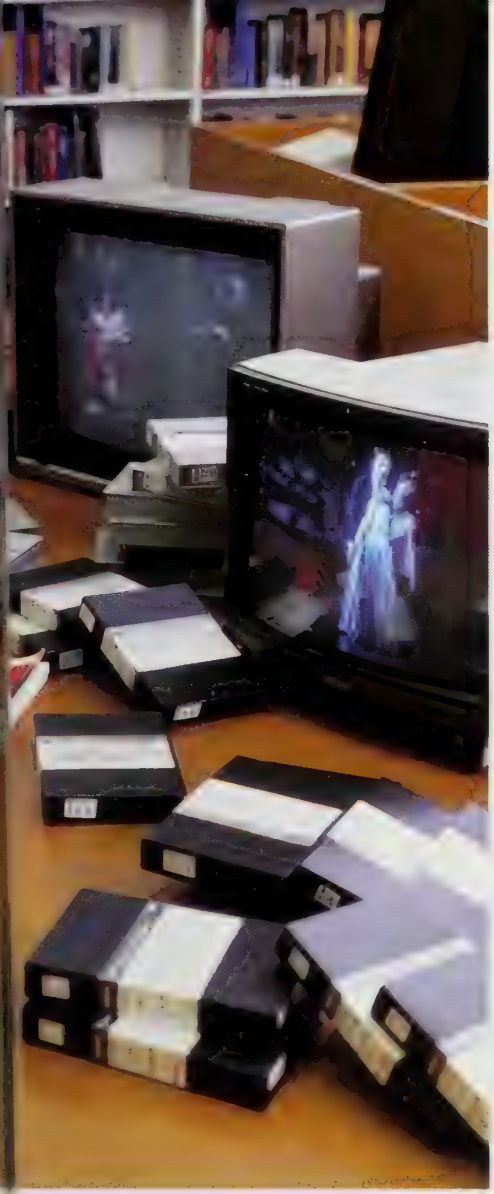
"Its highly rarefied, aestheticized environment has a French sensibility," Gornik explains. With the mix of old and antique furniture and walls painted a "pearly pale orange," the interior is "sparse and elegant." Gornik adds, "And then there's the cuisine," which many New Yorkers rank as the best, bar none, in New York. While the Waltucks experiment with dishes such as Muscovy duck in a chile sauce, Gornik finds such culinary forays are always beautifully blended "with no twisting of the palette." She could almost be describing one of her landscapes.

New York has its own number of very real but still romantic landscapes, including gardens and parks that lie way off the paths beaten by its peripatetic population. On weekends, John Dobkin, director of the National Academy of Design, and his son Antonio make a point of traveling by bike to many, including the Conservatory Garden in Central Park. "It is beautifully planned and laid out," Dobkin observes about the garden at 105th Street and Fifth Avenue that was landscaped by Thomas D. Price in 1936. "It is a park within a park. You first enter through a great expanse of lawn, but soon you find hidden walkways, parterres and fountains. There are roses, perennials and annuals everywhere," he contin-





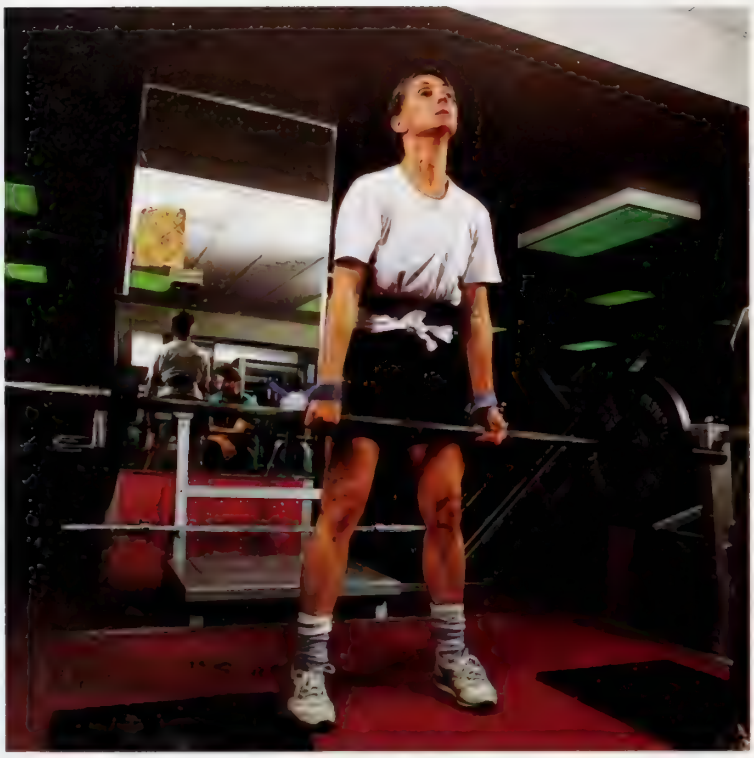
LEFT: *Bobby Short and his dalmatian, Chili, stand outside the clapboard row houses at Sylvan Terrace in upper Manhattan. Dating from 1882, the enclave includes 50 houses on the estate of the pre-Revolutionary Morris-Jumel Mansion.* ABOVE: *Hal Prince studies videotapes of live theater productions at the Theater on Film and Tape collection of the New York Public Library at Lincoln Center. The archive is open to professionals, advanced students and specialists.*



BELOW: *Restaurateur Elaine Kaufman admires a 19th-century diamond necklace at Fred Leighton, Ltd., a Madison Avenue jewelry shop specializing in antique pieces. Behind the Art Déco mirror is a 1915 tapestry of an odalisque by Edmund Dulac.* BOTTOM: *Writer Michael M. Thomas surveys an exhibit of the work of Lucian Freud with Carolyn Alexander, wife and partner of Brooke Alexander, in the Alexanders' SoHo gallery. The space was designed by Max Gordon.*







LEFT: *Choreographer Twyla Tharp finds dead-lifting 215 pounds a welcome part of her daily routine at Pumping Iron. "I like it because it's so serious," she says of the East Side gym.* BELOW: *For Beverly Sills and her husband, Peter Greenough, the 86th-floor observation deck of the Empire State Building is "still the view of New York."*

OPPOSITE: *Robert A. M. Stern descending the staircase at the National Academy of Design: "Going up or down you feel like a million bucks—maybe more, given inflation." Statue of Diana by Anna Hyatt Huntington.*

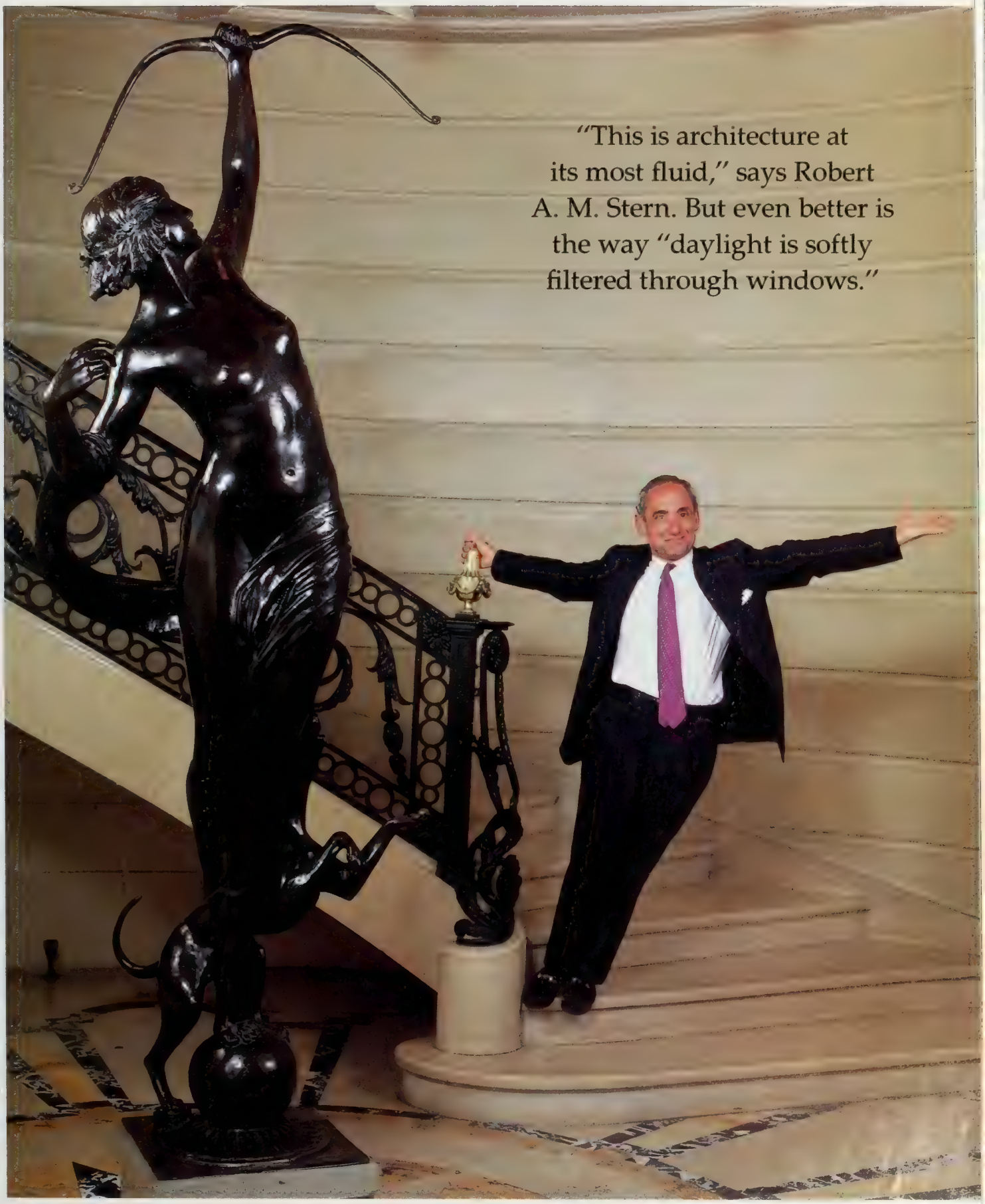
ues. "And it is extremely well maintained." In this case, private initiative has helped the city keep the garden in peak shape. As Dobkin says, "You need an active body of citizens to help keep such places wonderful."

When Geoffrey Holder first arrived in New York in the early 1950s, he was immediately introduced to Gramercy Park—"a marvelous part of the city," he recalls. "Horace Sutton, the travel writer, who knew of my paintings from his visits to Trinidad, had me to dinner parties at his home there." Holder came to New York with his dance company and soon got to know a whole coterie of people in the arts. There were black-tie evening "salons" at the house of Samuel Barlow, the composer and a patron of the arts. "Those parties were incredible," says Holder. "Everyone would perform."

Years later, Geoffrey Holder—known not only for his dancing but for his acting and directing as well as his painting—and his wife, actress and dancer Carmen de Lavallade, still go often to Gramercy Park, especially The Players Club. The club, founded in 1888 by Edwin Booth in a brownstone remodeled by Stanford White, anchors the south side of the park. "It

continued on page 158





"This is architecture at its most fluid," says Robert A. M. Stern. But even better is the way "daylight is softly filtered through windows."



NEW YORK DESIGNERS' FAVORITE SHOPS

Sixteen Intriguing Sources for the Essential and the Eccentric

TEXT BY JEFFREY SIMPSON
PHOTOGRAPHY BY GEORGE OBREMSKI





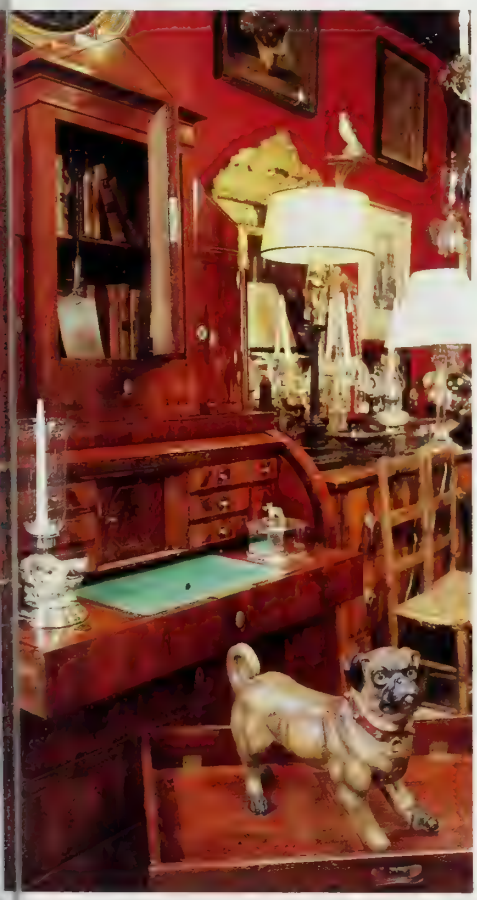
It's an old saying that in New York your whole life can change every time you turn a corner. One reason for this is the multiplicity of neighborhoods—uptown, downtown, elegant or aspiring, chic or artsy—that bump up against each other in much of Manhattan. Each of these neighborhoods has its own distinct character and its own type of shops, and part of the excitement of the city is finding things here you would find nowhere else.

When some of New York's top designers were asked to name a favorite source, their choices ranged from traditional antiques shops on the Upper East Side to more unusual discoveries in Greenwich Village; from huge multistory emporiums to tiny to-the-trade-only specialty stores; from the gift shop of one of New York's great public institutions to a flower shop in SoHo. In each case, however, the designers were attracted because every time they went they found something wonderful—and unexpected.

Thomas Britt, an irrepressible presence in the design world, chose a gallery as big and colorful as his personality: the Newel Art Galleries, owned by Bruce Newman. "Newel

represents what I like about all the dealers wrapped up into one package," says Britt. With its six floors crammed with goods of all sizes from all periods, Newel resembles a vast warehouse of the decorative past where designers and decorators can lose themselves for days at a time or nip past several centuries in a moment. "This is a one-stop shop," laughs Britt. "You can find what you want for any situation. If you're shopping with a client who only has a couple of hours, if he doesn't like Georgian pieces, you can move to French on another floor, or to Venetian work, such as a nineteenth-century table and chairs made of carved and gilded shell forms, which is what I did for a recent client."





OPPOSITE TOP: *"Everything you could possibly imagine, from the eccentric to the essential, is at Newel Art Galleries," says Thomas Britt, standing next to an 18th-century wooden figure of a duchess.* OPPOSITE ABOVE *Carved 18th-century French putti figures represent the four seasons.* OPPOSITE: *The graceful gilt swan head is a support for an arm of an early-19th-century Russian settee.*

Known for its endearingly eccentric pieces, such as carved wooden bears on so-called Black Forest furniture (actually made in late-nineteenth-century Switzerland), a bigger-than-life-size wooden eighteenth-century French duke and duchess, and early-nineteenth-century gilt-metal palm trees, Newel in fact is principally stocked with very good conventional antiques. "Newel is good for more than the wonderful and the unusual," says Britt. "You can get the essential foundation pieces here that you need to give a room its character. Some of the early-nineteenth-century Swedish and Russian pieces are the best I've seen."

Its blend of quirkiness and dependability has endeared Newel to clients such as Jacqueline Onassis, who started shopping at Newel when John Kennedy was president and the store was located on several different sites simultaneously at Forty-seventh Street and Second Avenue. "We had a French building, a Victorian building, and so on," says Bruce Newman. "Now we have enough contents for five different buildings, but they're just on different floors in one building. It's the same gallery, but it's always changing."

Mario Buatta favors the Greenwich Village shop of the late antiques dealer Garvin Mecking, now managed by Mecking's partner, Dwight Crockett. "Every corner is full of surprises," says Buatta, dashing through a front room packed with American

ABOVE: *"I like the convenience of having so much to choose from at J. Garvin Mecking," explains Mario Buatta, standing between a late-18th-century Austrian wedding trunk and an Empire chair.* LEFT: *A Victorian painted terra-cotta pug rests on an 18th-century campaign tray table. The secretary is Danish.* BELOW: *An Indo-Portuguese armoire displays mostly Victorian needlepoint.*









BELOW LEFT: *"I come to Maison Gerard to be informed," says Robert Bray, right, with design partner Michael Schaible. Gerard Widdershoven, left, "has a relationship with his clients that is one of a scholar, not a merchant."* LEFT: *The shop's Art Déco treasures include a 1927 amboyna-and-sharkskin cabinet.* BELOW RIGHT: *Mercier Frères created the cabinet specifically for the French pavilion at the 1939 New York World's Fair.*

folk-art rocking chairs, glass jeweler's vitrines filled with china and small collectibles, and umbrella stands holding Venetian glass walking sticks in candy colors. He quickly makes his way to a back room where the walls are deep scarlet and the glimmering clutter resembles the classic eclecticism of his own work.

With an inventory accumulated over thirty years—during which Mecking averaged four annual shopping trips to England—the shop is overstuffed with Venetian mirrors, beaded needlepoint pillows and Indo-Portuguese furniture. Light bounces off the polished veneer of a Biedermeier-like Danish secretary and the festive flowers painted on a seventeenth-century German chest. Among the small pieces are an ebony-and-silver presentation shovel commemorating the coronation of King George V and a majolica jardiniere planted with an aspidistra. Says Buatta, "There's a lot of shopping to be done here under one roof."

One block away, Gerard Widdershoven, the urbane Dutch-born owner of Maison Gerard, which specializes in Art Déco furniture and art, works with such design professionals as Robert Bray and Michael Schaible of Bray-Schaible. Celebrating a minimalist aesthetic that incorporates classic pieces, Bray and Schaible find Maison Gerard's Art Déco inventory appropriate to their search for the piece that is both high style and simple. Often sparsely furnished with pieces by Ruhlmann, Lalique and Eileen Gray, the shop also serves as an important reference point to both Bray and Schaible because of Gerard's considerable knowledge.

As the partners browse, Gerard opens a large cabinet of amboyna wood with sharkskin panels on doors fastened by gilt-bronze door-pulls ("This was made by Domenique—a team of architects, Andre Domen and Marcel Genevriere, in Paris in 1927," he says) to reveal stacks of books and catalogues. "While I'm going through catalogues, I tell Gerard about types of furniture I'm having trouble finding," says Bray, "and because he knows my taste, he comes up with something perfect, such as the silver, bronze and alabaster Ruhlmann sconces he found for me."

"I stop in here on rainy days to find out what's going on in the design industry," says Renny Saltzman about the uptown showroom of antique lighting fixtures and porcelain of his longtime friend Marvin Alexander. "This showroom is not just about antiques, it's about decoration. I came in once looking for a chandelier; instead I found a marvelous brass vitrine and filled it with pieces of majolica that Marvin had. Another time I bought several Venetian mirrors for a client who was getting married and had no furniture. With four of Marvin's antique crystal chandeliers, the mirrors and the flowers, nobody realized the apartment had nothing else in it except rented tables and chairs."

Marvin Alexander, who has been in business since 1958, is known for his crystal chandeliers from France, Italy, England and, recently, Sweden and Belgium. But among the items





ABOVE: *Renny Saltzman, left, discusses antique chandeliers with owner Marvin Alexander, who specializes in late-18th- to 19th-century European crystal and ceramics. "Marvin tells me what's up in the design world."* RIGHT: *The showroom is noted for its wide selection of Regency crystal pieces.*

BELOW RIGHT: *"Joseph Rondina carries items from Oriental pieces to Russian furniture," notes Robert Metzger. "It's pleasantly eccentric." Tang Dynasty Yue ware wine jars.* BELOW: *A Chinese screen acts as a backdrop for an English cabinet. William and Mary mirror. Horses are from the Han Dynasty.*

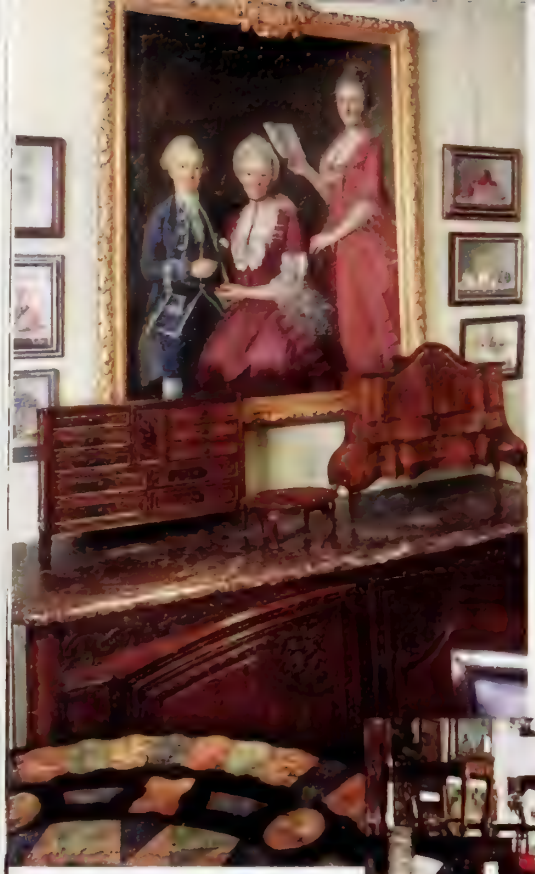
he is also known for are the Regency crystal columns that can be used as candlesticks or kept as lamp bases. "These are becoming very rare," says Saltzman, "and Marvin has the best collection in the world. He has a network where he has shopped for years, and wherever I go in the world—London or Paris—when I see a crystal column, the dealer inevitably says, 'You can't have it. It's reserved for Marvin Alexander.' "

"Almost twenty years ago, before I started my own business," recalls Robert Metzger, "I used to pass Joseph Rondina's shop, and it was my dream to have one just like it." Set on Manhattan's Upper East Side, the store "has whatever you're looking for, whether it's eighteenth-century English antiques or Oriental pieces. The merchandise offered ranges from the interesting and affordable to museum-quality pieces.

"Joe has a designer's mentality," Metzger points out. "He follows vogues—but not trends. This year's trend, I always say, is next year's bad taste." For Metzger, Joseph Rondina was a forerunner with the currently fashionable early-nineteenth-century Russian furniture, usually made of blond wood and Neoclassical in style. At the moment Rondina has a collection of Chinese ceramic tomb sculptures that he found through a source in Hong Kong. Ranging from Han Dynasty to Ming Dynasty pieces, it includes two houses and robed fig-







Rybar continues. "Three-quarters of the business here comes from the original antiques downstairs, but Tony's father was a great connoisseur of chairs, and he set out to augment the gaps that make a designer's life so difficult. Bedside tables, for instance, which they make here, are the bane of my profession—you can never find them. It's also difficult to find a set of more than ten matched dining chairs. Personally, I'm against buying four chairs and having twelve made, but to have two made or to buy two reproductions for use in a period room is an incredible convenience."

Mark Hampton, like many of the established designers, named as a fa-

BELOW LEFT: *"The finest European antiques are here at Frederick P. Victoria & Son," says Valerian Rybar, left, speaking with Tony Victoria.* LEFT: *A Louis XVI-period oil hangs over a Régence carved buffet.* BELOW *The unusual Empire-period granite-and-ormolu table clock is in the form of a column.*



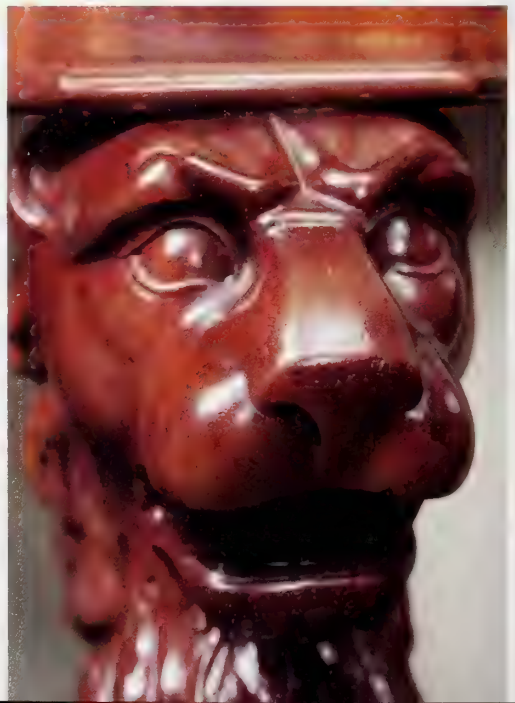


ures. Some of the Ming ones are wearing square caps. "That signifies their rank," says Metzger.

In contrast with Joseph Rondina's enticingly intimate shop, Frederick P. Victoria and Son has for many years been filling a place in the New York antiques world with traditional eighteenth- and nineteenth-century European furniture. In the floors above the shop, however, the firm (now run by Tony Victoria, the son in the title) has for nearly forty-five years created exquisitely crafted reproductions, and that is what fascinates Valerian Rybar. "I've known Tony since he was a little boy, and I knew his father," says Rybar, "and their taste is perfect. What makes this such a New York shop are the floors and floors of chairs and small tables, each made by hand in the way the originals would have been made, and each using an original as a model.

"This is a real designer's shop,"

BELOW RIGHT *"I feel that Garrick Stephenson has perfect pitch when it comes to the various antiques that he showcases," says Mark Hampton of his longtime friend.* BELOW LEFT: *A lion head graces a leg on an unusual circa 1820 Irish mahogany console table.* OPPOSITE BELOW: *A Japanese tea caddy is partnered with French candlesticks and a bouillotte lamp.*





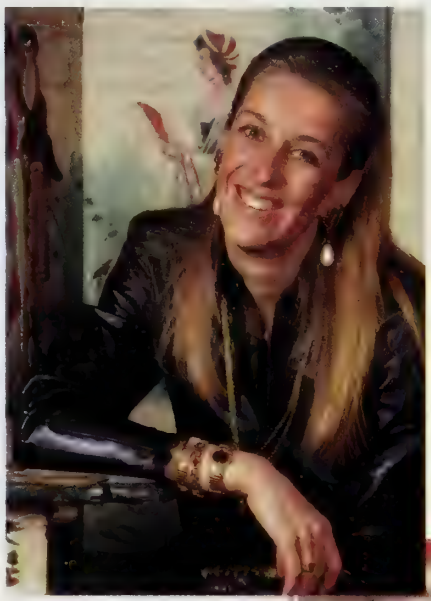
vorite shop one where he has had a long professional friendship with the owner. "I met Garrick Stephenson," he says, "during my first year in New York, 1963, at a party at Albert Hadley's. We have been friends ever since. He has enormous personal style, and his shop is filled with pieces of great beauty and worth, whether they're English, French or Russian. I've seen a Louis XVI console table that looks like something the turn-of-the-century architect Edwin Lutyens might have designed. Everything here is the best of its type but also completely unusual. I once saw a seventeenth-century Chinese low table inlaid in ivory that was perfect, but I can't say it had been what I've always loved or had been looking for because I had never seen anything like it before."

The classicism of pieces such as Garrick Stephenson's has a perfect counterpoint in the painted furniture and occasional pieces in the shop of Florence de Dampierre, set in the ground floor of an Upper East Side town house. For John Saladino, this young Frenchwoman's shop is "truly a boutique in that Florence is very selective and the focus is definitive. There's always the possibility of discovering something wonderful and eccentric here."

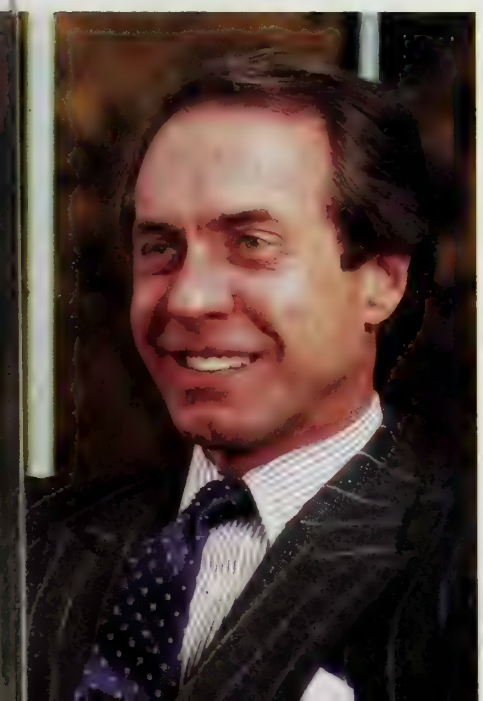
Dealing with furniture of the eighteenth and nineteenth centuries that is embellished by painted scenes or appliquéd cutout paper decorations, a style known as *lacca povera*, the shop seems to Saladino to be "mid-Atlantic

BELOW RIGHT: *"I seek Florence de Dampierre for the 'tidbit of caviar' that completes a project," explains John Saladino, resting against an 18th-century Italian commode.* BELOW: *"My specialty is painted furniture," says Florence de Dampierre.* RIGHT: *Intricate details highlight a Neoclassical chair.*







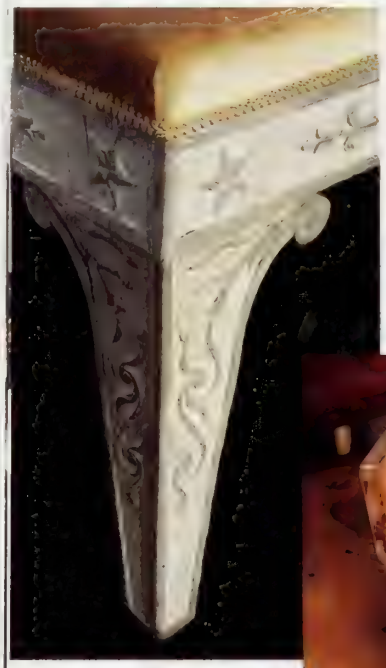




with one foot in New York and one in Europe. Even in San Francisco, a very sophisticated city," he says, "you wouldn't find a shop this personal. There's no what I call 'stockbroker furniture'—you don't have to wade through miles of boring eighteenth-century mahogany." Saladino describes de Dampierre as "gilded and decorated like her own furniture—a very warm and endorsing person." He adds, "She has let her sense of whimsy, informed by great taste and knowledge, run free."

When asked to choose a favorite source, designers ranged from antiques shops on the Upper East Side to discoveries in Greenwich Village.







RIGHT *Gene Tyson's is a small shop with perfectly placed eighteenth- and nineteenth-century English and Continental furniture,' observes Vicente Wolf.* LEFT *A leg of a circa 1795 Directoire square stool bears the stamp of the Château Meudon in France.* BELOW *A 19th-century wooden reclining camel is paired with an English tortoiseshell, silver and ivory tea caddy.*

Vicente Wolf has arrived early one afternoon to carefully examine individual antiques at Gene Tyson's shop near Madison Avenue. "This is a very controlled space," he says. "Tyson has reduced it to an essence." The mirrored store holds relatively few eighteenth- and early-nineteenth-century pieces—mostly English and French—which bask in their reflections. "The antiques are on a New York scale; they tend to be small and so exquisite you only want one of them—or maybe a pair of chairs—which is perfect for the limited apartment size of most New Yorkers," says Wolf.

"At Gene Tyson I always find one thing I'd want for myself," he says, "and if I can't have it for any reason, I try to think who I can get it for. There are wonderful mirrors here—for example, an eighteenth-century Venetian one exhibiting a wildly elaborate carved and gilded frame. Pieces like that are filed in my mind, and even if it takes a year or two, I will find a place for them."

Maurice Margules owns a shop named Metro on East Eleventh Street. He carries a fine collection of English, French, Spanish and Italian pieces from different centuries, says Melvin Dwork, "and they are not overly embellished. Although I appreciate the eighteenth-century Rococo style, I really like the medieval and Renaissance pieces. I discovered a late-seventeenth-century wing chair here with a ratchet back. I sent it to a client who knew nothing about antiques, and he couldn't resist it."

Maurice Margules began his business from a small café he owned for which he bought old furniture that he liked. When he found that he was selling more furniture than food, he closed the café and opened Metro. Appropriately for a place with such an origin, Metro has a fine collection of benches and stools that have especially endeared themselves to Dwork.



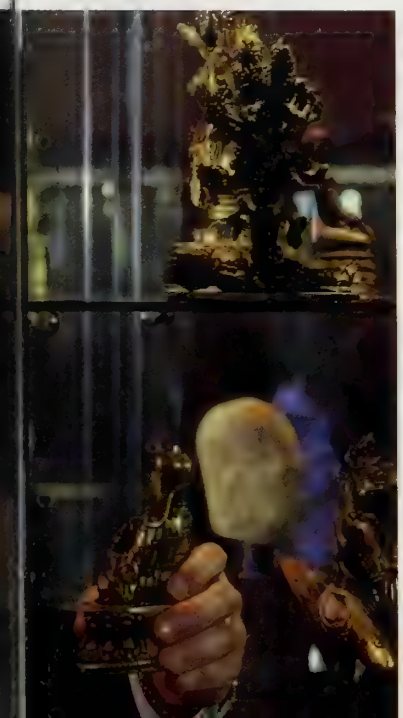






ABOVE: *"When I was a student in Kansas City," says Melvin Dwork, "I worked as a guide in a museum, and that began my love for medieval and Renaissance works. I try to share that with clients." He examines Louis XIV stone lions at Metro.* TOP RIGHT: *A Swedish 18th-century tortoiseshell casket is decorated with zodiac signs in silver.* RIGHT: *Relief carved dolphins embellish a Louis XIV fountain.*

BELOW LEFT: *Michael de Santis holds a 15th-century Tibetan bronze of a Buddhist teacher at Mokotoff Asian Arts. "I always find the quality I'm looking for." On the lighted shelves are two bronze Buddhist deities.* BELOW CENTER: *The unusually large Coptic fragment dates from the 5th century.* BELOW RIGHT: *A roundel with the eight auspicious symbols of Buddha ornaments a 19th-century Chinese imperial robe. Flying bats complete the design.*











ABOVE: *"Nothing in Japanese designer Rei Kawakubo's Comme des Garçons SoHo clothing store is extraneous or casually placed or selected," says Bob Patino. "No detail is ever overlooked. That, for me, is the essence of good design." He sits in one of her linden wood and aluminum chairs.* LEFT: *"I use these chairs as sculptural elements."*

"He once had a Spanish hall bench that was as clean and beautiful as only Spanish things can be. I also bought a set of William and Mary stools here and had them covered in needlework and crewelwork from the period when I bought from Elinor Merrell," he says, naming New York's nonagenarian dealer in antique fabrics.

One of New York's newest centers for antiques is the Place des Antiquaires on East Fifty-seventh Street, where about fifty-one individual shops, owned by dealers from eight countries, are located in a slick, marble-floored lower level space. Mokotoff Asian Arts is a small shop that features Oriental miniature sculptures, heavily brocaded robes from the Chinese imperial court and such arcane work as Coptic weavings of the fifth century. Favored by customers such as Paul Simon and Yoko Ono, Mokotoff Asian Arts is owned by "Moke" Mokotoff and has also found favor with Michael de Santis. "I frequently go to California and to Europe," says de Santis, "but I never see anything better than the quality of these robes. I used one in an apartment I recently designed. We hung it on the wall as a piece of sculpture or a work of art. The robes have a spiritual quality that creates an element of tranquillity."

Bob Patino chose for his favorite New York shop one quite off the track of antiques shops and showrooms. For Patino, Comme des Garçons, the SoHo clothing store of Japanese designer Rei Kawakubo, is "architecturally the most beautiful place in New York. This is not about clothes but about a whole point of view," he says, referring not only to the minimalist concrete store space with its flat, low counters of hats and clothes and a few spare racks of acid-toned pastel shirts, but also to some

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FAR RIGHT: *"Barry Friedman celebrates the best of modernism," observes Peter Marino. Vladimir Lebedev watercolor. Robert Marc painting.* RIGHT: *A Marcel Wolfers tea service rests before Man Ray's* Portrait of Juliet.





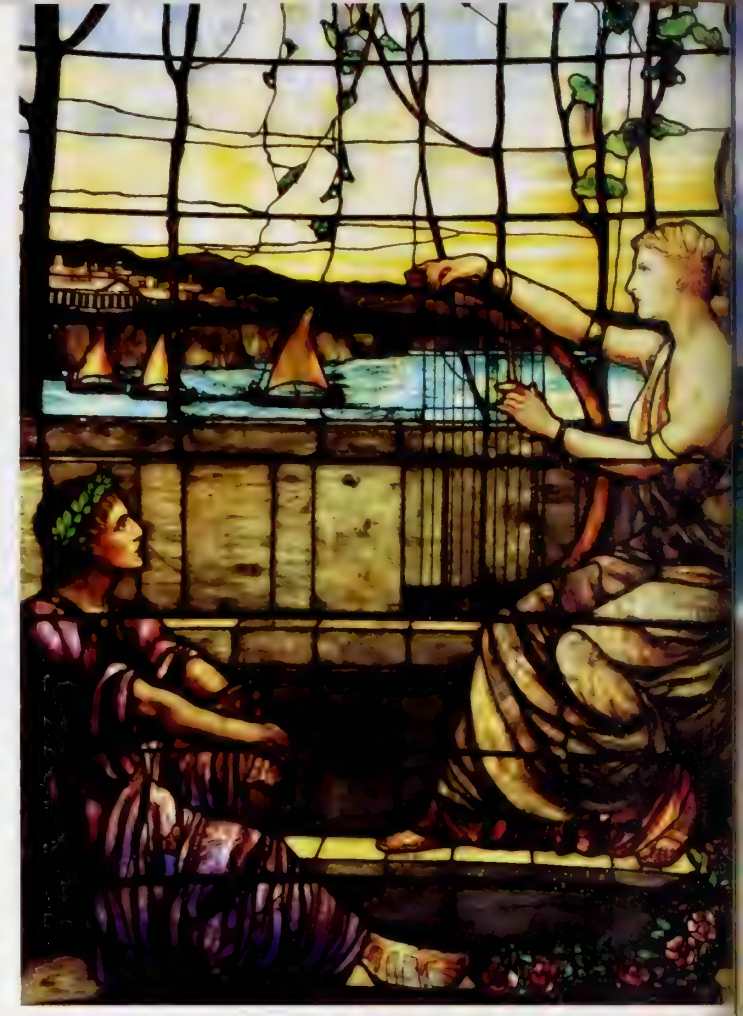
ABOVE RIGHT: *"There is a sophisticated country feeling in Sura Kayla's SoHo flower shop," says Mary Meehan, who stands next to a table of twig boxes and ceramics. The antique Dutch hutch displays birdhouses.* ABOVE: *The miniature topiaries of celadon moss are set into marbleized pots.*

RIGHT: *"This is where I find tranquillity and order in life," explains Jay Spectre, browsing in the mezzanine gallery of the Metropolitan Museum of Art gift shop.* BELOW: *The variety of porcelain offered includes American, French and Japanese pieces. The design on the small Japanese three-tiered box, center, was inspired by a 15th-century No robe.*









ABOVE *"There's a lot of fantasy to be found at Urban Archaeology," says Samuel Botero. "There's a real sense of adventure." The designer sits on a French Art Deco shoe shine stand. Behind is a life size wooden model of a horse.* RIGHT *The large signed Tiffany window with allegorical motif was acquired from a demolished Pittsburgh mansion.*

DESIGNERS' FAVORITE NEW YORK SHOPS

Marvin Alexander, Inc.
315 East Sixty-second Street
New York, New York 10021
212/838-2320
(to the trade only)

Comme des Garçons
116 Wooster Street
New York, New York 10012
212/219-0660

Florence de Dampierre Antiques, Ltd.
16 East Seventy-eighth Street
New York, New York 10021
212/734-6764

Barry Friedman Ltd.
1117 Madison Avenue
New York, New York 10028
212/794-8950

Sura Kayla
484 Broome Street
New York, New York 10013
212/941-8757

Maison Gerard
36 East Tenth Street
New York, New York 10003
212/674-7611

J. Garvin Mecking
72 East Eleventh Street
New York, New York 10003
212/667-4316
(to the trade only)

Metro
80 East Eleventh Street
New York, New York 10003
212/673-3510

Metropolitan Museum of Art
Fifth Avenue at Eighty-Second Street
New York, New York 10028
212/879-5500

Mokotoff Asian Arts
125 East Fifty-seventh Street, Gallery 88
New York, New York 10022
212/751-2280

Newel Art Galleries
425 East Fifty-third Street
New York, New York 10022
212/758-1970

Joseph Rondina
27 East Sixty-second Street
New York, New York 10021
212/758-2182

Garrick Stephenson
625 Madison Avenue
New York, New York 10022
212/753-2570

Gene Tyson Antiques Inc.
19 East Sixty-ninth Street
New York, New York 10021
212/744-5785

Urban Archaeology
285 Lafayette Street
New York, New York 10012
212/431-6969

Frederick P. Victoria & Son, Inc.
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WAILEA, MAUI

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For reservations call your travel agent, or in the U.S. call (800) 332-3442; in Canada (800) 268-6282.

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is one of the last reminders of an earlier New York," Holder states. "I'm an Old World romantic," he adds. "We need to go back into the past in order to get beyond the present."

For years Bobby Short has been drawing a loyal nightlife crowd to the Café Carlyle at the Carlyle hotel. There, the dapper pianist and singer performs with a classic New York elegance and style. He obviously knows this part of town well.

But he also realizes that no matter how long one lives in New York, there is always another section of the city to discover. In his case it was Sylvan Terrace, which Short came across on an architectural tour some months ago. A series of wood two-story cream-colored clapboard row houses with green shutters, it was built in 1882 and is only one part of a development of row houses—some limestone, some brownstone, some brick—to admire in the Jumel Terrace Historic District between West 160th and West 162nd streets, and Edgecombe Avenue and St. Nicholas Avenue. "I was totally taken aback," Short says. "This is an unglorified area of town. People just don't know about it." The houses occupy the grounds of the former estate of the Morris-Jumel Mansion, a Georgian-Federal-style house built in 1765. As Short points out, this makes it the oldest standing house in Manhattan. "This was where elegance was in old New York," he says.

Since the turn of the century, New York in most minds has meant Times Square and Broadway. And Broadway means musicals: *West Side Story, Damn Yankees, Pajama Game, Cabaret, Sweeney Todd, Phantom of the Opera,* to name just a few famous ones opening there over the last forty years. Interestingly enough, they were all produced or directed, or both, by the same person—Hal Prince. Prince didn't stop at musicals on (or off) Broadway; he has now invaded Lincoln Center, where he just directed a new production of *Don Giovanni* for the New York City Opera.

In between rehearsals this past summer he could, if he wanted to, pop over to the New York Public Li-



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brary at Lincoln Center to see the only existing tapes of the Broadway hits he has directed. The videotapes are part of a collection of over fourteen hundred at the Theater on Film and Tape (TOFT) archive in the Performing Arts Research Center in the library and museum building next to the Vivian Beaumont Theater.

"But I don't come to see my old stuff," Prince maintains. "I look at other people's productions," he says about the archive, which is the only one anywhere authorized by unions to film live theater performances. "This is for the kids to learn the business," Prince says. "When I first started out in the theater, there was a large pool of working theater artists. Knowledge was passed on in conversation, ingested through anecdotes. Now the high price of working and living in New York is dispersing that community. The collection of tapes and the archives fills in part of the history that was made possible by human contact."

If New York is known for its one-of-a-kind libraries and archives, it is also famous for its shops. "What a candy store!" remarks Elaine Kaufman about one of her favorites. She is not talking about the nearest chocoholic haven. The famed proprietor of Elaine's restaurant, for years the literary and dining stronghold of the Upper East Side, is instead referring to a jewelry shop.

Fred Leighton, Ltd., is located at the corner of Madison Avenue and Sixty-sixth Street in an opulently curvaceous rendition of a Perpendicular Gothic–style building. The individuality of the architecture is matched by the contents of the shop itself, which include both estate jewelry and antique jewelry. Many pieces—composites of diamonds, emeralds, rubies and other old stones—resemble crystallized miniature fireworks. Some of the offerings are specially made designs; others are new pieces based on older jewelry, such as the designs Paris jeweler René Boivin is redoing from originals dating from the 1920s through the 1940s. "There's really no place like it," says Kaufman.

The minimal interior of the Brooke

continued on page 160





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Alexander gallery on Wooster Street in SoHo, executed by English architect Max Gordon, is a "wonderful space," comments author Michael M. Thomas. "You can show large paintings or small drawings there, for the differently sized rooms are flexible enough to display anything well." Thomas also admires the gallery owners' approach to the art world. "Brooke and Carolyn are never captives of fashion. They run the right kind of gallery. It even shows by the way they entertain in their apartment upstairs. There is always lively talk with the most interesting people. Never do you get the feeling that there is a money deal going on," concludes the former investment banker.

It does sound perverse, but one of Twyla Tharp's favorite activities is "dead-lifting" weights in a workout gym. The diminutive choreographer likes to spend at least an hour and a half a day at Pumping Iron Gym on the Upper East Side. What is so special about a place that has miles and miles of shiny machinery and where most of the clientele look like Sylvester Stallone in double exposure? As

It takes a true born-and-bred New Yorker to recommend the Empire State Building.

Tharp tersely explains, "It is focused. It is about commitment." Tharp was introduced to Pumping Iron Gym by her weight and conditioning trainer, Sean Kelleher, who recommends it as the best in the city.

One would think Tharp gets all the exercise she needs from dance—especially her explosively rigorous brand of dance. But as she explains, she doesn't lift weights to build muscle but "to build strength." She needs it for her choreographic work with the American Ballet Theatre: "I may have stopped dancing, but I didn't want to

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Asia/Pacific's Great Hotels And Resorts

A Special Advertising Section
Prepared For

ARCHITECTURAL DIGEST

By
International Media Representatives/Far East Media Representation



THE FINER POINTS OF A GREAT HOTEL

What makes a great hotel or resort? It is not just a question of bricks and mortar, steel and glass, friendly and efficient service or even — as hoteliers are fond of repeating — location, location, location.

Certainly, all these factors are essential ingredients for a good hotel, but what makes a good hotel great?

There is no easy answer or set formula, for a great hotel can be either big or small, located in the heart of a bustling city or in a tropical paradise, built from local materials to blend in with the surroundings or constructed in grand, almost audacious, style to make its mark on the skyline.

Greatness is not achieved overnight; it has to be earned over time, with the final arbiters being the business travelers and discerning tourists who do not give their approval lightly. It is they who, in the end, decide whether a particular hotel is great or merely run-of-the-mill.

It is no mere coincidence that many of the world's great hotels are located in the Asia/Pacific region. Indeed, a number of these properties are not only great — they have become legends among world travelers.

From the super-efficient businessmen's hotels of workaday Hong Kong and Singapore, to the luxurious, laidback resorts of Thailand and Australia, Asia/Pacific's hotels have earned a reputation that is second to none for sheer quality, good taste, efficiency and superb standards of service.

All the region's great hotels are synonymous with quality, which makes them more than just a room away from home for travelers who appreciate the finer points that transform a business trip or vacation into a memorable experience.

If there is business to be done, a great hotel must work as efficiently as any big-city office, helping to smooth the wheels of commerce and make life as easy as possible for the traveling executive. Business centers in Asia/Pacific's great hotels feature every high-tech facility, and service that is fast and efficient enough to satisfy the needs of even the most fastidious businessman.

But even workaholics need a break, and a great hotel knows how to unwind, relax and pamper its guests after a hectic day's business. Most of the great hotels have dedicated executive floors, designed to meet the exacting requirements of its business- traveler guests, with fast check-in and check-out, butler and concierge service and complimentary breakfasts and cocktails.

Many of today's traveling executives like to exercise their bodies as well as their minds, and great hotels offer a range of health and fitness facilities that keep them in shape while jetting around the world. Gymnasiums, saunas, spas, jacuzzis, tennis courts and swimming pools all help to relieve the pressures of doing business on the move.

But, of course, Asia/Pacific's great hotels are not just designed for the business traveler — the region also boasts some of the world's most magnificent resorts, where vacationers' dreams come true among stunning surroundings, crystal waters and a tropical sun.

Fine dining is another hallmark of a great hotel, and those in Asia/Pacific offer guests a taste of paradise in exquisite surroundings.

Asia/Pacific's great hotels and resorts have earned their place in the hearts of travelers who demand only the best in terms of style, comfort, service and facilities.

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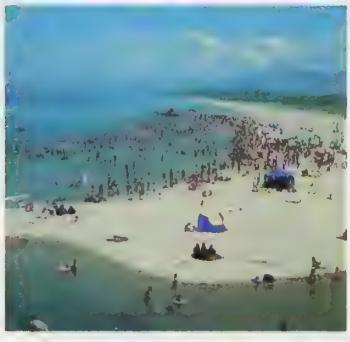
Asia/Pacific's Great Hotels And Resorts













HONG KONG



BUILDING ON ANCIENT CHINESE TRADITIONS

Hong Kong is a fascinating blend of the East and West — a marriage of ancient Chinese traditions, British colonial influences and the modern technology of the West, all reflected in the architecture of this fascinating territory.

If one looks down from Hong Kong's highest point, Victoria Peak, the predominant architectural influence in Hong Kong appears to be Western, with massive modern office towers, banks and hotels, as in any other thriving metropolis. What the naked eye sometimes does not see, however, are the subtle Chinese influences which play a significant part in determining certain features in a great number of these modern buildings.

For instance, many successful businessmen, architects and interior designers in Hong Kong are influenced in their designs by the ancient Chinese art of "fung shui". This 3,000-year-old philosophy was developed to detect and utilize the invisible energies of the earth (qi). The ultimate aim is to design environments which harmoniously balance positive (yang) and negative (yin) forces. A building or office which is perfectly balanced is said to have "good fung shui" and is thought to protect those who spend time in the environment.

Even one of Hong Kong Island's most expensive, spectacular and sophisticated buildings, the new Hongkong and Shanghai Bank headquarters at One Queen's Road Central, was influenced by "fung shui". The building is guarded by bronze lions — Stitt and Stephen — from the old bank, which both symbolize the British influence on Hong Kong and act as "fung shui" guardians of the bank. "Fung shui" also influenced the angle of the bank's escalators.

A good example of the cultural and architectural contrasts of Hong Kong can be seen in the few blocks either side of the Hongkong and Shanghai Bank's headquarters. Behind the bank, across Des Voeux Road, where Hong Kong's famous trams rattle along the city streets, stand the well-preserved Legislative Council Chambers, built in an architectural style which reminds passers-by of the territory's British Colonial heritage.

Beside this leftover monument to colonialism is another, Chater Gardens, a quiet public garden that was formerly the home of the Hong Kong Cricket Club. From this point, one looks back across Queen's Road East to the dominant silver tower, now nearing completion, of I.M. Pei's Bank of China Building.

When one thinks of Hong Kong, one tends to think most readily of Hong Kong Island, which is sometimes called "the Manhattan of Asia." This is the bustling, cosmopolitan side of Hong Kong. There is, however, a wealth of traditional Chinese culture to be found in the very heart of the city.

Tucked between the city's skyscrapers are temples where ancient gods are still worshiped. Such a temple is the 150-year-old Man Mo Temple in Central, inside which is a huge canopy of incense coils.

There are many examples of traditional Chinese life throughout Hong Kong, because Hong Kong is not just Hong Kong Island and the Kowloon peninsula. It also comprises the New Territories, made up of 1,000 square kilometers of farmlands tended by traditional Chinese methods; new towns where the government has successfully housed Hong Kong's ever-expanding population; and 235 outlying islands, where fishermen live in much the same way as they did hundreds of years ago.

While traditional Chinese architecture and temples can be found throughout Hong Kong, the richest treasures from the past are found in the New Territories. Several of these are now being restored, including ancient walled villages, ancestral halls and traditional Chinese dwellings.

Asia/Pacific's Great Hotels And Resorts





Paying homage to spirits and gods



Fruit and vegetable seller



Traditional duck farm

HONG KONG



GRAND HYATT

The Grand Hyatt Hong Kong is destined to create new standards in luxury and service. As its name implies, everything about this newest of Hong Kong's fine hotels is on a grand scale.

From the elegance of the lobby, with its majestic 50-foot marble columns, to the exclusive leisure resort high above the city. From the breathtaking harbor views to a level of service which reaches unparalleled heights. At Grand Hyatt, the classic traditions of Europe's grand old hotels harmonize with the finest of today's innovative technology.

Situated on a prime waterfront location only minutes from the city's Central business district, the Grand Hyatt promises to become a valued resource for the traveler who refuses to compromise on quality.

Entering the hotel is an experience in itself. The lobby, designed to recapture the ambience of the 1930s, is stunning. Intimate and incomparably elegant, it features two sweeping staircases of black marble with art-deco handrails and is accented by exotic floral arrangements.

Walking through the hotel is like walking back in time to an era of grace and splendor. All rooms are fitted to an exactingly high standard, and most have unrestricted views displaying the panorama of Hong Kong, from the waterfront to the Peak. A unique feature is the spacious triangular marble bathrooms with 14-carat gold-plated taps.

The hotel has four Regency Club floors and three floors of suites served by two private glass elevators, with 24-hour concierge and butler service. A private rooftop swimming pool and landscaped sundeck are exclusively for Regency Club guests.

The business center is totally up to date, with private offices, boardrooms, confidential office services and information resources.

Dining facilities are second to none. A Chinese restaurant designed on the lines of a Taipan's home in the 1930s offers exquisite Cantonese cuisine. The Champagne Bar, with its art-deco surroundings, is perfect for cocktails before indulging in an authentic North Italian meal at Grissini. Special features of this contemporary Milan-style restaurant are its impressive wine gallery and the fact that diners are greeted with a delicious smell of fresh breads wafting from the baking oven dramatically situated at the entrance. The Grand Cafe, with its panoramic harbor view, and Tiffin, overlooking a landscaped garden, are both ideal for a relaxing break. JJ's multi-leveled entertainment center strikes a livelier note, with seven environments from which to choose during an evening of total enjoyment.

Whichever venue you choose, you'll find quality cuisine and impeccable service.

And when you're ready, move up to the rooftop leisure resort, which features two night-lit tennis courts, a jogging track, golf driving range, health club, 50-meter free-form outdoor pool, three jacuzzis and a landscaped sundeck, all spectacularly located on the harbor front.

Welcome to Grand Hyatt Hong Kong, which sets the standards for the future, using traditions of the past.

Asia/Pacific's Great Hotels And Resorts



Most guestrooms have unrestricted harbor views



Marble bathrooms, with gold-plated taps

HONG KONG



KOWLOON SHANGRI-LA

One of the world's finest hotels, the Kowloon Shangri-La, is located on the waterfront of Tsimshatsui East, overlooking the spectacular Victoria harbor and Hong Kong island.

The lobby, which rises over two stories, features gleaming marble imported from Carrara in Italy, crystal chandeliers created in Vienna specially for the hotel, a large graceful fountain and two murals created by British artist, Malcolm Golding.

The 21-story hotel has 719 rooms, including 30 luxurious and exquisitely furnished suites. The rooms are among the largest in Hong Kong, with wide bay windows affording magnificent views of the harbor or city.

World renowned hotel interior designer Don Ashton has created two new color schemes for the Shangri-La's guest-rooms. The pale salmon pink and grayish blue with touches of peach gives guests bright and comfortable surroundings.

The hotel has allocated its entire top floor for the convenience of traveling VIPs, and its Club 21 offers a wide range of exclusive privileges. The club's purser pays personal attention to the special needs of Club 21 guests by handling restaurant reservations, confirming airline bookings, arranging access to golf courses or any other needs.

Club 21 guests also enjoy complimentary limousine transfer to and from the airport, fast and effortless check-in and check-out, free pressing service, printing of namecards and personalized stationery.

The Tiara Lounge, also on the 21st floor, is reserved for the exclusive use of Club 21 guests during the day, when complimentary Continental breakfast is served, as well as tea, coffee and fruit juices. In the evening, the Tiara becomes a cozy piano lounge.

Business executives staying at the Shangri-La can make the most of their trips by using the hotel's executive center, which provides full business facilities and more specialized services, such as setting up and registering companies, conducting company searches and credit checks, and even acting as a "surrogate office" when a guest is out of town.

The Kowloon Shangri-La's excellent dining facilities include Margaux, a fine dining room with an earth-tone color scheme and decorated with crystal chandeliers. Berndorf silver, Wedgwood China and Waterford crystal are used for table settings.

The Shang Palace Chinese restaurant recalls the grandeur of the Sung Dynasty and is lavishly decorated in red and gold with traditional motifs imported from China.

Asia/Pacific's Great Hotels And Resorts



Gleaming marble and crystal chandeliers



The magic of Margaux

SINGAPORE



A SNAP-HAPPY CITY

You see it several times a day as the commuter tides sweep in and out of Singapore's Mass Rapid Transit stations.

There among the mobile mass of shop girls and secretaries, businessmen and brokers is a camera-clutching figure, determinedly capturing life in an MRT station for display in a photo album.

And who can blame him? Just as the street-scape above ground adheres to the principle of "clean and green", below ground the developers have emphasized the fun in functional.

Mobiles of masks, huge murals of early Singapore, sculptures, banks of plants and miles of marble have turned something as prosaic as a railway station into an area well worth photographing.

The approach to MRT decor also speaks volumes about Singapore, a city of colorful contrasts.

To the stopover visitor, trying to gulp down experiences before the next plane trip, Singapore may seem implacably Western.

But, like the marble in the MRT foyers, this image is simply a veneer. True, Singapore has adopted the best of the West, with the result that its airport, its hotels and its communications systems rank with the best in the world, and frequently lead the field.

But working in the high-tech office blocks, the luxurious hotels and the designer boutiques are the people, a truly multi-cultural grouping whose beliefs and heritages are the true substance of Singapore.

They may well have given over the trishaws to the time-rich tourists in favor of more practical means of transport, but they have not abandoned their cultures in the pursuit of practicality.

So a visitor to Singapore can expect, and receive, service which stems from the time-honored Asian belief that all visitors are honored guests and must be treated accordingly.

And beyond the ultra-modern inner-city complexes which make Singapore such a paradise for shopping, lies its soul: the ethnic areas of Little India, Chinatown and Arab Street.

These are living, breathing areas, not movie-style sets created as tourist attractions. Within them, life goes on as it has for generations in Singapore. The temples and mosques hum with the prayers of devotees honoring their gods, the markets and shops still resound with good-natured haggling and the festival rituals which punctuate the year continue as they have always done.

For the visitor, it is a rare opportunity to see the clog-makers and the temple idol-carvers, the goldsmiths and the soya sauce manufacturers, the sari sellers and the spice merchants going about the normal business of earning a living — without one eye looking for the next tour bus.

So strolling and shopping in these areas can be a satisfying experience. The brass piece you buy from the corner shop in Little India, the porcelain from Chinatown, or the batik from Arab Street will not scream "Singapore Souvenir" when you unpack it on reaching home. Instead, it will always remain a pleasant reminder of an interesting day.

And so will your photographs — there is certainly more than the MRT stations to capture on film in Singapore.

The dazzling hues of Southeast Asia's colorful birds make the Jurong Bird Park a photographer's paradise. The Singapore Zoo, where natural barriers such as waterways and rock walls replace bars, also presents innumerable opportunities to capture on film more than 172 species from



The face of the East



A shoppers' paradise

around the world, including the endangered orang-utan.

A hillside of multi-hued orchid plants at Mandai Orchid Gardens, Singapore's skyline from the decks of a harbor cruiser, tiny wayside shrines and restored pre-war shop-houses provide endless scope for out-of-the-ordinary pictures.

But there are times when it is better to leave the camera at home and concentrate on a perspective wider than that seen through a lens.

Festival time in Singapore is when the true depth of cultural feeling emerges, not merely as an entertaining sideshow, but as an important part of life, readily shared with all-comers.

Lunar New Year (January 27-28 in 1990) is the most important Chinese festival, an occasion for celebration, family visits and a new beginning. Chinatown is lit and decorated, stalls spring up selling seasonal foods and trinkets and the holiday ends with a multi-cultural parade down Orchard Road with dancing, decorated floats and performances.

SINGAPORE



GOODWOOD PARK

In a fast-paced city famous for its steel-and-glass skyscrapers, the Goodwood Park Hotel stands out for its old-world style and charm.

The Goodwood Park is one of Singapore's architectural gems, and its walls have witnessed many of this young city's historic occasions. In fact, the hotel has played such an important part in the history of Singapore that it was recently declared a national monument.

The hotel began life in 1900 as the Teutonia Club, a spectacular meeting place for Singapore's German community, and was modeled after the castles along the River Rhine. It soon became the talking point of Singapore, and today it is still a favorite topic of conversation among world travelers.

The building became the Goodwood Park Hotel in 1929 and quickly built a reputation as one of the finest hotels in the East — a reputation that has grown with time.

The Goodwood Park has undergone several renovations and refurbishments over the years, but the old Teutonia Club still stands proud at its heart. In 1985, two new function rooms were built and all the guestrooms were totally renovated — but the management resisted the urge to reduce their size, and they are still among the largest in Asia, with exceptionally high ceilings. About 50 percent of its 235 rooms are suites, and most rooms look out over the hotel's 12 acres of lush greenery or its two swimming pools.

The Goodwood Park has managed to retain the grace and glory of its past while offering all modern conveniences to its highly discerning guests, who include heads of state, film stars and business leaders.

Stepping into the Goodwood Park is like stepping back to a long-lost era, when things were not hurried, people took the time to be friendly and the finer things in life were savored.

A seven-piece string orchestra plays six days a week in the beautifully appointed lobby, where guests sip tea or a cooling "sundowner" and drift gently back in time.

The Brunei Suite, which is reached by private lift, offers the ultimate in elegant luxury, with a grandeur and charm that appeals to the world's rich and famous. The lounge's Georgian-style furniture, crystal chandelier, pale off-white upholstery and alabaster lamps with Thai silk shades set the mood for easy entertaining, while the wood-paneled study features a Georgian-style "Partners' Desk" with leather-bound armchairs and delicate works of art.

The Goodwood Park Hotel's fastidious attention to detail also extends to its bars and restaurants, where diners can enjoy superb — and often innovative cuisine — in unique surroundings, whether they choose the excellent steaks and Scottish specialties of the Gordon Grill or the traditional Shanghainese fare of the recently opened Chang Jiang restaurant.

In this fast-paced, often frenetic world, it is good to know that there are still places like the Goodwood Park Hotel, where traditional values and standards have not taken a back seat to things modern.

The hotel takes great pains to maintain the relaxed, graceful ambience and efficient — but never overbearing — service that is particularly appreciated by business travelers.

Asia/Pacific's Great Hotels And Resorts



The recently opened Chang Jiang restaurant



The stylish Coffee Lounge

SINGAPORE



WESTIN PLAZA

Centrally located within walking distance of Singapore's historical, cultural and financial districts is the Westin Plaza.

The spectacular lobby features a visually captivating six-meter high chandelier made of Swarovski Strass crystal, which sets off the hues of peach and mauve in the carpets and upholstery.

The lobby, designed by Bent Severin and Associates, is enhanced by trumpet-shaped pedestals each crowned with a delicate spray of tropical palms, handcrafted porcelain vases displayed in brass beveled niches and select pieces of handcrafted furniture.

Modern contemporary art pieces, collectors' items and specially commissioned pieces are displayed prominently throughout the hotel and in the suites. Art pieces bear signatures of both local and foreign artists, including American Donn Moulton, whose much-talked-about mural adorns the wall of one of the hotel restaurants.

The hotel has 796 rooms including 47 suites, eight of which are individually designed to reflect the grand lifestyles of various cultures — Indonesian, Malaysian, Indian, Korean, Japanese, Peranakan, Philippine and Thai. The colors selected for each suite are cool and soothing.

The Westin Plaza has 17 food and beverage outlets and lounges, including 11 restaurants which span a wide range of culinary tastes.

The Palm Grill restaurant, located at the lobby level, offers elegant, international haute cuisine. Custom-designed brass gates open on to a private and elegant dining room with numerous structural columns, each transformed into a stylized palm tree of brass and cappa shell. Large custom-made coromandel screens, Chippendale side pieces and suede upholstered furnishings reinforce the soothing and intimate atmosphere.

The Westin Plaza Executive Club, launched in April this year, offers spacious and luxuriously appointed rooms and amenities that include premium quality toiletries, personalized stationery, flowers, fruit plate and bathrobe.

Other features of the Executive Club include pre-registration, butler service, welcome tea service, private lounge and elevator access, complimentary Continental breakfast, unpacking service, one-hour pressing and reservations priority at any of the hotel's restaurants or other Westin Hotel properties.

Asia/Pacific's Great Hotels And Resorts



The lobby's Swarovski Strass crystal chandelier



Spacious and luxuriously appointed rooms



SHANGRI-LA

• SINGAPORE • BANGKOK

SHANGRI-LA SINGAPORE

In the ancient folklore of the Himalayas, Shangri-La was a mythical haven where one could find eternal youth and perpetual happiness.

Fortunately, Singapore's Shangri-La Hotel is much easier to find. Situated just a few minutes away from Singapore's main shopping area, it nestles in 15 acres of lush tropical gardens replete with rock pools and waterfalls.

The hub of the hotel is the 24-story Tower Wing, where each room has a balcony with beautiful views of Singapore.

But it is the adjacent nine-story Garden Wing, with its bougainvillea-laden balconies, that really catches the eye. The building encloses an outstanding open-atrium garden, where over 100 varieties of tropical palms, trees, shrubs, ferns and vines are planted. And on the balcony of each room, pink bougainvillea bloom throughout the year.

The Valley Wing is notable for the proportions and luxuriance of its rooms and suites. Linked by a sky bridge to the Tower Wing, it gives a bird's-eye view of the serene greenery beneath.

In each of the 112 spacious rooms, luxury and comfort prevail. Designed to be the ultimate in hotel living, with the bedroom separate from the dressing area and bathroom, the rooms are characterized by fluted columns, cornice work and moldings in rich alabaster shades.

Eternal youth and perpetual happiness? Not quite — but a stay at the Shangri-La will surely bring rejuvenation and pleasant memories that can last a lifetime.



15 acres of lush tropical gardens



Swimming pool overlooks the "River of Kings"



Charm and warmth of the Orient

SHANGRI-LA BANGKOK

On the banks of the Chao Phraya, Bangkok's "River of Kings", lies a hotel that has already set new standards of hospitality for this celebrated city.

Set in magnificently landscaped tropical gardens, the Shangri-La Bangkok provides guests with all the charm and warmth of the Orient and, at the same time, an unsurpassed range of facilities and leisure activities.

There is a choice of 12 superb settings in which to wine and dine, a large free-form swimming pool that overlooks the river, convention and meeting facilities for up to 2,000 people and a 24-hour business center.

And, from every single guestroom and suite, there is a breathtaking view of all the exotic hustle and bustle of the fabled "River of Kings".

One might expect such a well-equipped and positioned hotel to be miles away from the city center but, at the Shangri-La Bangkok, the business district and main shopping areas are mere minutes away.

For more than 200 years, Bangkok's grandeur has been reflected in the waters of the Chao Phraya. Today, the Shangri-La Bangkok towers beside this majestic river, offering its guests the golden promise of the East.

Asia/Pacific's Great Hotels And Resorts

THAILAND



DUSIT THANI GROUP

A bold innovation when it was conceived in the late 1960s, the Dusit Thani has for the last two decades consistently ranked as one of Bangkok's most outstanding deluxe hotels.

Despite unprecedented competition in recent years, it has not only retained but also enhanced its reputation and preserved the highest standards of service and accommodation.

Twenty years ago, when Thailand's tourism industry was still in its infancy, it was a daring gamble to conceive of a high-rise hotel, the first such building to dominate Bangkok's skyline. Other hotels had been laid out in sprawling gardens or were revamped in Victorian style, but once the Dusit Thani was completed in 1969 a new trend had been set — but even so, the hotel's unique tapering triangular tower remains a familiar city landmark. Its prominence has not been diminished by the mushrooming of other high-rise blocks which, in the main, lack the hotel's architectural distinction.

The name Dusit Thani means "Heavenly City" and is taken from the title of an ideal urban concept formulated by King Rama VI, who reigned from 1910 to 1925, and whose statue stands across the street from the hotel. This proved to be a most fortunate association as, in taking inspiration from the Rama VI period, the Dusit Thani achieved a harmonious blend of modern and traditional Thai-style accommodation.

King Rama VI was the first Thai monarch to be educated overseas (in England) and his reign was marked by an interest in things Western, especially in design and the arts. Accordingly, the Dusit Thani was able to incorporate European furnishings and comforts within a setting that remained essentially Thai.

In terms of design, the Dusit Thani has always been in a class of its own. Not only the exterior tower, but also the interior design follows an individual and very subtle period style. Without any sacrifice of international deluxe standards, decor motifs have been specifically chosen to reflect distinctive Thai style.

The graceful effect is immediately striking as soon as one enters the hotel. Etched mirror glass, northern Thai teakwood, brass edgings and period-style furniture upholstered with native Thai cotton and silk dominate the lobby and lobby-lounge. Here, too, are eight unique hand-carved glass plates, each depicting a Thai flower.

In an alcove is the unique "Library 1918" — the date of King Rama VI's utopian urban concept. This is a small, charming cocktail lounge with the quiet ambience of a London gentlemen's club, and holds a collection of Thai and English-language books relating to the Kingdom in the early part of the century. The view extends out to the lush tropical gardens with specially-designed waterfalls and the swimming pool beyond.

Each guest room has splendid views of Bangkok, and The Tiara rooftop specialty restaurant offers a whole panorama of the city from its beginnings by the Chao Phraya River towards Lumpini Park, directly facing the hotel, and all the way east, where the road curves towards the coast and the resort of Pattaya.

Like the hotel's public areas, the guestrooms are tastefully appointed, and the expected comforts and conveniences are complemented by Thai decor motifs and



Dusit Thani Landmark Room

local materials, such as silk and teakwood.

If the original concept of the Dusit Thani was a bold innovation, another daring move was taken a few years ago when it was decided to reduce the number of guestrooms.

Although Thailand's visitor arrivals were increasing annually, management decided on a major renovation, cutting back the original 700 rooms to 520. The thinking behind the plan — and the management has since been proved correct — was that more and more business executives were visiting Thailand and the hotel should adapt to meet their needs.

In creating fewer but more spacious guestrooms, the Dusit Thani's now famous Landmark Rooms came into being. At 58 square meters, they are among the largest in Asia. The convenience of space is matched by thoughtful furnishing which provides not only bedroom and sitting areas, but also a serious working area with a large desk to meet the needs of the business traveler.

The ultimate in luxurious accommodation is found in the Dusit Thani's range of suites, which have very distinctive Thai motifs. The Celadon Suite, for example, is filled with celadon pottery and sculpture: traditional Thai ceramics molded from clay, glazed and fired to produce an exquisite translucency. The Thai Musician Suite is decorated with a selection of unburnished bronze figures playing traditional instruments or cast in the stylized poses of classical Thai dance.

Complementing the accommodation facilities are seven superb restaurants, each with its own culinary specialty. Guests may choose to dine from a variety of Eastern and Western dishes in distinctive settings. The Dusit Bussaracum, for example, presents ancient Royal Thai menus in surroundings that reflect the richness of Thailand's cultural heritage. Shogun preserves the finest standards of Japanese culinary art, while The Mayflower is renowned equally for its delicious Chinese cuisine and its original decor style which blends Oriental and European motifs. Similarly, all the other restaurants have something special to offer, satisfying both one's palate and one's mood.

As befitting a hotel geared to serving equally the needs of the business traveler and the vacationer, other amenities at the Dusit Thani include a business center, fitness center with a fully-equipped gymnasium, tennis and squash courts, a swimming pool in a landscaped garden setting and a discotheque.

In addition, the Dusit Thani has an enviable reputation as a convention, meeting and banquet venue, with the choice of function rooms ranging from the magnificent Napalai Ballroom to several smaller, but equally elegant, rooms for seminars, receptions and private parties.

Not only is there the advantage of space, well appointed and tailored to specific requirements, but there are also the added conveniences of up-to-the-minute audio-visual, simultaneous translation and other support equipment. Expert catering and dependable organization help put the final seal of success on any function.

The ultimate hallmark of a great hotel is its service; it is the people who make a place and, in terms of both its management and staff, the Dusit Thani scores particularly high marks.

Management has displayed considerable foresight in anticipating travelers' needs and keeping up with trends. More importantly, it has recognized the necessity of continued renovation and upgrading. There can be no resting on past laurels in the highly competitive hotel business, and the Dusit Thani regularly invests in improvement programs which, combined with exceptional good taste, ensure perfectly maintained facilities and amenities.

Thailand has a great tradition of gracious hospitality and its reputation is honorably maintained by the Dusit Thani's staff.

Throughout the hotel, service is both efficient and courteous; guests are welcomed on arrival by a warm smile and the same friendly attention characterizes their entire stay.

With its own distinct style and identity, the Dusit Thani offers the highest international standards of deluxe accommodation while affording a true Thai experience in design, outlook and, not least, its fine personalized service.

Asia/Pacific's Great Hotels And Resorts



Seclusion and exclusivity

DUSIT RESORT, PATTAYA

Pattaya, the famed international playground on Thailand's east coast, has the rare distinction of being a beach resort with full city status. The Dusit Resort reflects this unique character and offers luxury beach-front accommodation with standards and facilities more usually found in the metropolis.

Opened in 1988, the Dusit Resort, like Pattaya itself, aims to offer the best of everything. Magnificently sited at the northern end of the curving bay, it affords seclusion and exclusivity, while commanding uninterrupted sea views, as well as giving easy access to all of Pattaya's thrilling attractions.

The impressive entrance and spacious lobby set the keynote of resort ease combined with city luxury that is repeated throughout the hotel. Clean, deceptively simple lines brilliantly convey an idea of understated elegance. This is balanced by light, fresh colors, liberal use of glass, and a tasteful white and light gray color scheme which create the relaxing atmosphere one expects of a resort property. An indoor garden and ornamental fountain give an additional touch to an impression of invigorating freshness.

The Dusit Resort's 500 guestrooms and suites are all elegantly furnished and appointed to offer the highest comfort and convenience. The luxury is of the highest order, yet it does not detract from the restful, rather more casual surroundings that travelers seek in a resort hotel.

For the ultimate in pampered luxury, there are deluxe rooms and suites, as well as the extra-spacious Landmark Rooms. Moreover, the availability of connecting rooms and suites offers complete flexibility.

The standard of accommodation is fully matched by the excellent selection of restaurants serving Thai, Continental and, naturally, seafood specialties. Venues range from the ninth-floor gourmet-class The Peak, with its panoramic views, to The Bay, which offers casual dining in a choice of air-conditioned or alfresco settings.

The Dusit Resort scores high marks for relaxation and entertainment, with direct access to a beach as well as two swimming pools, the biggest hotel fitness center in Thailand and three tennis courts.

Since visitors to Pattaya often mix business with pleasure, the Dusit Resort is equipped to host conventions, seminars, meetings, banquets and receptions. The ballroom alone can accommodate up to 2,000 guests, and all function rooms are equipped with full back-up services and equipment.

Throughout the hotel, guests receive courteous and attentive service and no need is overlooked. Indeed, the Dusit Resort successfully reflects Pattaya's dual status and offers the best of both worlds — the luxury of the city and the fun and relaxation of the beach.



The Dusit Resort's chaba pool



The Dusit Laguna is flanked by blue lagoons

DUSIT LAGUNA, PHUKET

Phuket, one of tourism's biggest success stories in recent years, is now world famous as a tropical island resort of rare natural beauty. Located off the west coast of Thailand's southern peninsula, it has developed from a backpacker's paradise into a top-ranking international destination.

The Dusit Laguna, which faces an idyllic 2.5 kilometer stretch of white sandy beach and is flanked by blue lagoons, enjoys one of the finest locations on the island. In order to blend harmoniously with its natural surroundings, the design of this low-rise hotel incorporates local styles and motifs. Good use has been made of open-sided public areas and the resort atmosphere is immediately apparent. The overall effect is one of unobtrusive luxury and a relaxed ambience.

The 240 guestrooms and suites are furnished with simple good taste and provide all modern comforts without being cluttered. Private balconies command views of the extensive landscaped gardens and sea beyond.



One of the resort's two pools

Deluxe international standards are equally noticeable in the Dusit Laguna's restaurants. Local dishes are well represented, with the Junkceylon restaurant specializing in seafood and the Ruenthai offering classic Thai cuisine. In order to please all tastes, there are also an Italian restaurant, an all-day dining venue offering Thai and international dishes and the pool-side Barbecue Terrace.

The open-sided Horizon Lounge is ideal for watching Phuket's famous sunsets, while the air-conditioned Captain Light Bar and Disco provides uptempo evening entertainment.

A wide range of watersports are available both at the beach and in the resort's two swimming pools, as well as other sporting facilities including tennis courts, a putting green and an outdoor giant chessboard.

A ballroom holding up to 400 guests and a selection of smaller function rooms make the Dusit Laguna an ideal venue for small conferences, business seminars and similar gatherings. Support services and catering facilities complement the convenience of space.

PHILIPPINES



WESTIN PHILIPPINE PLAZA

The Westin Philippine Plaza, which sprawls on a nine-acre garden site overlooking Manila Bay, with its spectacular sunsets, features 670 exotically furnished guest-rooms including 50 suites decorated in contemporary style using locally-crafted furniture.

The Imperial Suite is a careful blend of the East and West which results in a magnificent setting. A marble corridor with brilliant paneled mirrors and gleaming brass leads to large narra doors which open to the reception area, which is designed like a courtyard and is furnished with peacock chairs and local wicker tables.

Brown lattice paneling spans the room to form archways which are blended into the ceiling with capiz shells. Lush plants in wicker baskets and giant Chinese grain potteries adorn the reception area, giving it a tropical atmosphere.

Surrounding the Imperial Suite's reception area are 10 rooms, each a showcase of Philippine, Asian and European decor. The living room contains Italian obelisks and marble-topped tables with their intricate inlaid rosettes of mother-of-pearl. The music room, which houses a Steinway baby grand piano personally selected by concert pianist Van Cliburn also features a collection of giant seashells. Classic Louis XV chairs contrast with the chrome and glass dining table, and local primitive religious statues, known as Santos, and porcelain from the Sung and Ming dynasties decorate the study room.

The gentleman's silver-blue and white bedroom, with its chrome and brass four-poster bed, contrasts with the lady's bedroom which is decorated in salmon, peach and pink and features a dainty canopied bed in French brocade.

One wall of the lady's bedroom is dominated by a Japanese wallscreen from the Edo period, while another wall features two trapezoidal frames displaying exquisite European fans, one handpainted and the other delicately decorated with mother-of-pearl.

Silver Chinese bedside lamps complement the intricately-designed Chinese lacquer coffee table, and Hepplewhite chairs and a Louis XVI armchair and tables complete the decor in this room.

The dressing room features marble flooring and walls, and latticework of capiz shells for the doors and ceilings.

With the panoramic view of Manila Bay below, the Imperial Suite is a memorable experience, particularly when lit up by the sunset.

The Westin Philippine Plaza's executive floor offers business travelers a range of exclusive and personalized services, including express check-in and check-out and a concierge to look after guests' every requirement. The executive lounge serves complimentary breakfast and hors d'oeuvres during cocktail hours.

The hotel's recreational complex includes a 24-hour health club, four tennis courts, a nine-hole mini golf course, jogging track and a spectacular lagoon-style swimming pool.

Asia/Pacific's Great Hotels And Resorts



The Imperial Suite's study



Asia's most spectacular hotel swimming pool

KOREA



WESTIN CHOSUN

A hotel in downtown Seoul might not seem a likely setting for anyone seeking peaceful meditation, but the Westin Chosun is no ordinary hotel.

For if sitting at the Ninth Gate contemplating the Temple of Heaven sounds like an extra-terrestial prospect that is light-years from the heart of this most frenetic of cities, then the Westin Chosun is indeed a world apart.

There has been a Chosun Hotel standing on the same site for the past 75 years, chronicling the unfolding of events around it. Through the Korean War, the old Chosun stood firm as battles which came almost to its very doorstep devastated the city around. The hotel itself was a prize that changed hands four times during the conflict.

The current hotel on the site, the 470-room Westin Chosun, opened in 1979 and has remained both a focal point and a haven amidst the Korean capital's astonishing encircling development.

The Temple of Heaven was built more than 90 years ago by Korea's penultimate monarch, Kojong. For 75 of those years, it has been within the grounds of Seoul's most popular — and, at one time, its only — luxury hotel.

Today, the Westin Chosun is by no means the easily-spotted landmark on the skyline that it was when it opened in 1970. Newer buildings tower above its 20 stories — but the hotel stands tall in the stream of visiting businessmen who would stay nowhere else and who make occupancies of 90 per cent and above the norm.

Architecturally, from its tranquil setting to its spacious rooms, it achieves the impossible in a part of the city where there is a fight for every inch of space. The Ninth Gate Bar and Restaurant, still the preferred locations in Seoul for drinks or superb French cuisine, draw much of their popularity from the picture-window views of the Temple of Heaven which belie the dizzying pace of the surrounding metropolis.

While Seoul discovered in the late Sixties that it could no longer accommodate the high-ceilinged extravagance of the few dozen rooms in the old Chosun, the rooms in the new hotel were built with remarkably generous dimensions for a city center hotel and its suites, most notably the Royal Suite, are exquisite.

This year, which marks the 75th anniversary of a hotel on the site, the refurbishment of all guest rooms and suites is giving the hotel a fresh look of easy elegance. The light



Fine dining at the Ninth Gate



The opulent lobby

shades give a relaxing but warm feel to the rooms, and create the right mood for welcoming business guests. The three refurbished Executive Club floors develop this atmosphere further, both in the facilities and services.

The $11 million project also includes a new computer system for the hotel, which has seen major renovations to all its outlets over the last three years.

In a hotel that is favored by business travelers and the most discerning tourists, the quality and detail of service are the perfect complement to the fine surroundings which are of a kind found only in the great, time-honored hotels of the world.

Butlers and valets softly tread the Executive Club floors to discreetly pamper guests — and this continuing tradition of service is carried through the various outlets, which are representative of a wide range of styles and designs.

This level of personal attention moved one visiting journalist during last year's Olympic Games to express his surprise and delight in an article which described how he was greeted by name by a staff member the moment he arrived in the lobby — three years after his previous visit.

Over the past 75 years the Westin Chosun has become inextricably woven into the rich tapestry of Korean history and today it stands as an oasis of tranquility in the teeming, towering capital of Seoul.

AUSTRALIA



SHERATON MIRAGE

Presenting the award-winning Mirage Resorts...where the world's most desirable destinations boast the finer pleasures of life. And the centerpiece of each — the luxurious Sheraton Mirage Hotels.

Here, guests discover five-star hospitality in low-rise, tropical style — sparkling lagoons and lush palm gardens, right on the beach, in a choice of two idyllic locations.

The sophisticated Mirage Port Douglas Resort, incorporating the Sheraton Mirage, is situated at Four Mile Beach, one of the world's finest resort locations. Just an hour's drive north from Cairns International Airport takes the traveler to an area of far north Queensland unparalleled in natural beauty and scenic attractions.

The closest mainland point to the wonders of the Great Barrier Reef, Port Douglas is a perfect home to north Queensland's only five-star resort hotel.

The resort and hotel design is inspired by unique Queensland architecture, incorporating low-rise development, natural light and open space to create a lasting impression of peace and relaxation.

The sub-tropical surrounds, acres of lush gardens and exotic flora, waterfalls and covered walkways create a tropical retreat. But perhaps the most stunning feature of the landscaping is the five acres of swimmable lagoon encircling the property.

The hotel exudes a tropical ambience. Designed in perfect harmony with its north Queensland surrounds, the hotel incorporates indoor and outdoor settings which offer both casual and elegant dining experiences. The signature restaurant, Macrossans, features a magnificent terraced area overlooking the lagoon, with the cuisine a feast of local produce and the freshest seafoods.

The hotel's rooms and suites, plus the luxurious two, three and four-bedroom villa suites, are superbly appointed and offer a choice of breathtaking aspects — tropical gardens, sparkling lagoon, the Coral Sea, or the rolling sweep of the fairways.

The Mirage Country Club's 18-hole championship golf course is set amid backdrops of the Coral Sea and the green buttresses of surrounding mountain ranges. The golf course is home to the prestigious Super Skins Game and the Australia vs United Kingdom Golf Test, both annual events on the international golfing calendar.

The Mirage Country Club is a fully integrated recreational complex, with its restaurant and superior range of facilities including Australia's only aquatic driving range, swimming pool, gymnasium and tennis courts.

Further recreational opportunities await at Marina Mirage, Australia's most spectacular waterfront retail development, which is accessible by shuttle or the historic Bally Hooley train.

The elegant Sheraton Mirage Gold Coast, less than an hour's drive from Brisbane International Airport, is set in an exclusive position as the only five-star hotel in this renowned tourism domain directly on the beach. In fact, the resort enjoys dual water frontage, set between the white sands and breakers of the Pacific Ocean and the still-water playground of the Southport Broadwater.

A classically elegant environment has been created in the hotel, incorporating huge open spaces, floor-to-ceiling windows, spectacular water features and the stunning combination of modern and antique furniture and objets d'art.

Every room has idyllic views over the sea, landscaped garden or lagoon, with all possible requirements pre-empted by the personalized butler service. For total luxury, the magnificent villa suites, Ocean Premium rooms and suites command exclusive tropical views and offer special privileges for complete indulgence.

Extensive recreation facilities are provided at Sports Mirage, comprising tennis courts, gymnasium, lap pool, sauna, spa, massage and fitness classes.

Asia/Pacific's Great Hotels And Resorts



Sheraton Mirage Gold Coast



Villa suite at the Sheraton Mirage Gold Coast



Mirage Port Douglas Resort

AUSTRALIA



The Hyatt Hotel Canberra

HYATT HOTELS

The Hyatt Hotel Canberra, in Australia's capital city, is an award-winning historic landmark building which has been thoughtfully reconstructed and restored.

Designated a Park Hyatt, the hotel offers Hyatt's highest level of accommodation and service. Overlooking tranquil Lake Burley Griffin and adjacent to Parliament House, the hotel is set amidst 12 acres of park and gardens.

Its low-rise Prairie-style design is accented with objets d'art of the deco period, reflecting the heritage of the original structure.

The hotel's public areas and hallways are redolent of history, with a tradition of service to prime ministers, captains of industry and power brokers.

The spacious lobby, which is classified by the National Trust, blends Prairie style with bold art deco accents, and the guestrooms and suites are luxuriously appointed with views of the trees, gardens or pavilions beyond.

Melbourne is a city of style, fashion and elegance and a fitting setting for the prestigious Hyatt On Collins, a byword for elegance and culture.

Hyatt On Collins is a masterpiece of beauty and utility, and was voted the Best Business Hotel in Australia in 1988.

The hotel is located at the "Paris End" of Collins Street, in the heart of Melbourne's central business and shopping district.

Its style is art deco set against Veronese marble, highlighted by sculpture and precious objets d'art from around the world. The Regency Club, reached by a privately-keyed elevator, is a hotel within a hotel with its own registration and check-out facility. The guest lounge offers complimentary breakfast, all-day refreshments, evening cocktails and hors d'oeuvres, while a butler and concierge attend to guests' every need.

The Hyatt Regency Adelaide, which celebrated its first anniversary in June, was a splendid bicentennial gift for the city of Adelaide.

A towering granite lobby features the first of four soaring atriums found in the hotel. Throughout, local and international works of art are revealed to stunning effect by warm, subdued lighting. The grand staircase is a dramatic ascent from the function areas to the lobby, and meters of polished granite are enhanced by subtle lighting, greenery and a spectacular glass sculpture inspired by Australia's Great Barrier Reef, called "Golden Braune Reef".

A five-star hotel set in parkland, the Hyatt Regency Adelaide overlooks the picturesque River Torrens and is conveniently located next to the Adelaide Convention Centre, Casino and Festival Centre.

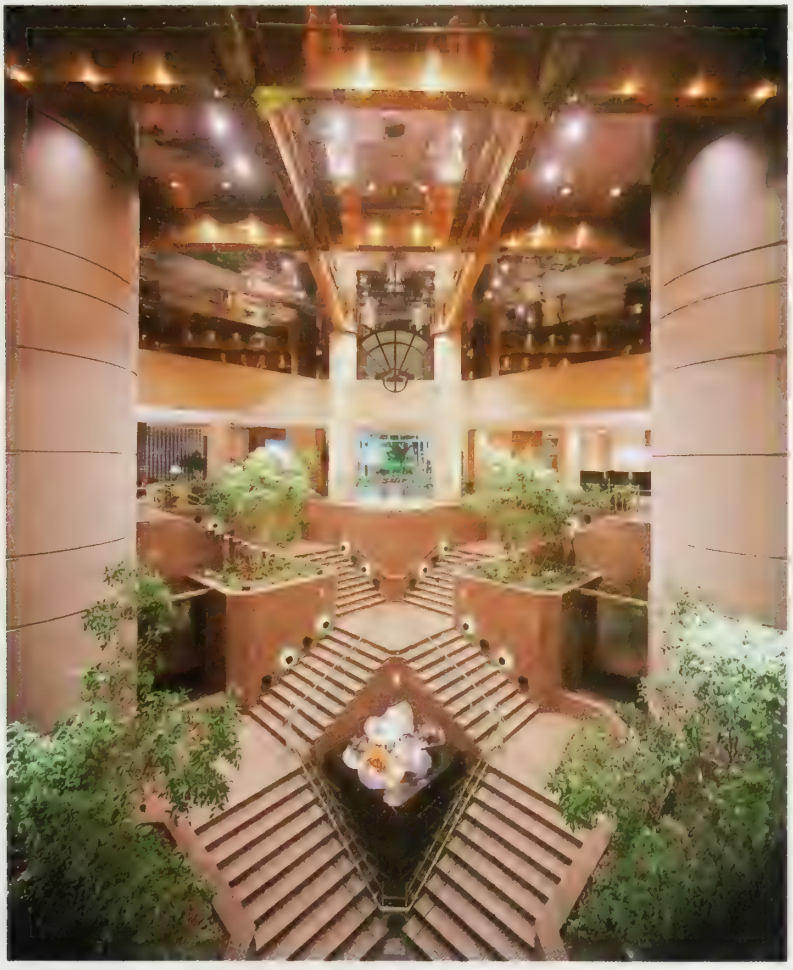
Along with exquisitely appointed guestrooms and superb conference and meeting facilities, the hotel has an acclaimed specialty restaurant, Fleurieu, which boasts one of the most extensive wine lists in Australia.

All three — The Hyatt Hotel Canberra, Hyatt On Collins and Hyatt Regency Adelaide — are proud recipients of the "Best International Accommodation" award for their respective states for 1989.

Asia/Pacific's Great Hotels And Resorts



Hyatt On Collins Melbourne



Hyatt Regency Adelaide

AUSTRALIA



HAYMAN

Hayman in Queensland's tranquil Whitsunday Islands is Australia's only five-star island resort and is acknowledged as one of the world's top 10 resorts.

Hayman's facilities and luxurious accommodation are designed for romance, relaxation and recreation amid the resort's tropical gardens and shores.

The colors of Hayman are the blues of the sea, pinks of the sunset, whites of the sand and greens of the lush vegetation.

Hayman's aim is to fulfill the dreams of its guests — whether a candlelit dinner in the privacy of a guestroom, hooking a prize catch from the sea, discovering a gourmet delight, the exhilaration of a helicopter tour, an underwater dive or making new friends on a twilight dinner cruise.

There is nothing garish about Hayman. Never rising higher than three stories, the resort has been designed to capitalize on the spaciousness and natural beauty of its surroundings.

Hayman is the most northerly of the Whitsunday Islands, and the closest to the Great Barrier Reef. The island covers 400 hectares of tropical, palm-fringed beaches, headlands and luxuriant vegetation, surrounded by coral reefs.

The resort is so seductive that even adventurous guests find themselves tempted just to lie by the vast swimming pools, sipping long, cool cocktails.

No expense has been spared to create a grand style, an elegant and civilized haven reminiscent of a stately residence, rather than a hotel. The lobby and passages are furnished with porcelain vases and antiques, and the walls are adorned with original oils and watercolors from some of Australia's finest artists.

Hayman's luxury dive boat, the Reef Goddess, allows quick access to the premier dive spots throughout the Great Barrier Reef, while its equally sleek, powerful and surprisingly quiet sister vessel, The Sun Paradise, is ideal for lunch and dinner cruises throughout the expansive waters of this picturesque region.

The Sun Paradise is equipped with the latest in marine technology, as well as magnificently appointed dining and cocktail lounges, bar, shower facilities and sundecks complete with jacuzzi.

Hayman has the best of everything — beautiful boutiques selling the best of Australian and imported resort wear, top-notch entertainment from Australian and international stars, six tennis courts, putting green, library, billiard room, children's activities center and a fully equipped health club complete with flotation tank.

Created with a true sense of style and casual elegance, the accommodation on Hayman ranges from twin and double rooms to suites and penthouses. All feature marble bathrooms, luxury toiletries, personal safes, international direct dial telephones and video players.

Asia/Pacific's Great Hotels And Resorts



A true sense of style and casual elegance



An ideal setting for cocktails



Asia/Pacific's Great Hotels And Resorts

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Architectural Digest Travels

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4. BOCA RATON RESORT & CLUB. The Boca is the elegant place to play. A world-famous resort estate on Florida's Gold coast. Featuring elegant accommodations, a private beach club with all watersports. Two Championship 18-hole golf courses. 29 tennis courts. Fishing and boating facilities. Fitness centers. And a choice of superb restaurants and entertainment.

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10. HALEKULANI HOTEL. A AAA-Five Diamond hotel. Also a member of both Preferred Hotels Worldwide and The Leading Hotels of the World. Five beach-front acres of Waikiki, Diamond Head views, lush grounds, elegant decor, award-winning restaurants and superb service.

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stop performing as a physical being."

It takes a true born-and-bred New Yorker to recommend going to the top of the Empire State Building. Anyone else would think it's too obvious. But a stop at the eighty-sixth-floor observation deck is especially significant to Beverly Sills. "My first visit to the Empire State Building happened when I was a schoolgirl in about 1936 or 1937, a few years after it was finished," she says. "I was amazed to find out that New Jersey was only across the river. I thought it was in Europe somewhere!"

Soon the former diva was mesmerized by New York itself. "The city is the most important thing to me; here is where you see it all. I know we have a lot of troubles," adds Sills, now president of the board of the New York City Opera, "but looking at the city from this perspective helps you believe it is worth the battle to bring it to its full, glorious potential."

Architect Robert A. M. Stern's exuberant embrace of past styles of architecture adapted to his own houses and office buildings is well documented. Close observers of his work know, too, that he has always had a thing about stairways. When he designs them in his houses they become stage sets for any number of imagined scenarios involving dramatic entrances or exits.

Not surprisingly, the architect strongly recommends the sensuously sculptural stairway in the National Academy of Design as a compulsory stop for the visitor to New York. The stair was designed by Neoclassical architect Ogden Codman, who remodeled the town house in 1915. It especially appeals to Stern because of Codman's manipulation of space, light and material in its design. "Located at the long end of a tunnel-like entrance hall, the stair's sweeping curve leads you up to the interior of the building," Stern explains. "This is classical architecture at its most fluid." *Faux*-limestone walls, marble stairs and wrought-iron railing, he notes, add to that sculptural quality. But even better is the way "daylight is softly filtered through windows at the top and at the bottom of the stair. That really is architecture."□

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The Brilliant









Bequests.





It was an unprecedented idea. The year was 1816, and Richard, seventh Viscount Fitzwilliam of Merrion, wanted the University of Cambridge to have its own art museum. His bequest began the Fitzwilliam Museum, considered by many to be the finest small museum in Europe.

Now we can see why in a remarkable exhibition entitled "Treasures from the Fitzwilliam Museum: The Increase of Learning and Other Great Objects." The exhibition is as exceptional for its diversity as for its quality. It is virtually a guided tour through the history of art, with highly selective stops along the way. Pause to see a lion's ferocity on an ancient Persian coin. Leap forward a few centuries and see the power of paintings by Titian and Rubens. Stop by a drawing by Rembrandt or a print by Degas. Spend some time with sculpture from ancient Greece, or furniture from 19th-century England. In every case, what we see is what caught the discerning eye and passionate interests of generations of Cambridge-educated scholars and collectors.

We wanted to give this exhibition our support. It is rare that such collections travel, and to see this one is immensely enriching. There's the immediate benefit in seeing the finest art from other civilizations, but there is also the more lasting benefit — inevitably, we want to learn more.

National Tour: National Gallery of Art, Washington, DC, March 19-June 18, 1989
Kimbell Art Museum, Fort Worth, TX, July 15-October 15, 1989
National Academy of Design, New York, NY, November 15-January 28, 1990
High Museum of Art, Atlanta, GA, February 20-May 6, 1990
Los Angeles County Museum of Art, Los Angeles, CA, June 21-September 9, 1990

The exhibition is organized by the Fitzwilliam Museum and the National Gallery of Art, Washington, DC.

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(Clockwise Top Left) DECANTER, 1865, William Burges. THE LAST OF ENGLAND, 1860, Ford Madox Brown. TWO MEN'S HEADS, circa 1600, Camillo Procaccini. (Bottom Right) CHARLES, 7TH EARL OF NORTHAMPTON, 1758, Pompeo Batoni. RECUMBENT HORSE, 17th-century Chinese, black and grey jade. VASE OF FLOWERS WITH A MONKEY, circa 1635, Ambrosius II Brosschaert

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linden wood chairs that Kawakubo has designed, which look like pieces of blond wood origami.

Explaining how Kawakubo's philosophy has influenced his own work, Patino says, "She takes the ordinary and turns it into the extraordinary," and he gives the example of Kawakubo's taking the standard shirt with identical buttons and changing just one button. "It's all in the details," he says, adding that he has used this inspiration specifically in Jane's Bar & Grill, a Manhattan restaurant he designed in which all the chairs in the dining room are black except for one large Edwardian upholstered piece he did in a rich red.

Another New York designer who follows a modernist philosophy in his choice of a favorite shop is Peter Marino. Barry Friedman Ltd.—the Madison Avenue gallery that is best known in the city for its Vienna Secessionist posters, Russian Constructivist pieces and Jugendstil and Bauhaus furniture—extols the now-traditional modernism that laid the foundation for all twentieth-century design. Nonetheless, there are some similarities between Marino's appreciation for the shop and Patino's interest in Kawakubo's work. "Barry is an intellectual dealer," says Marino, "and he has a particular sympathy for architecturally related pieces."

In a shop where there are drawings by Gustav Klimt and Kolo Moser, Josef Hoffmann chairs from the Wiener Werkstatte school, a Cubist silver tea service made by Marcel Wolfers circa 1930, and a collection of photography—including Man Ray's image of his last wife, Juliet, in which only eyes, eyebrows, nostrils and sulky, sensual mouth show against a bleached background—Marino finds personal and nostalgic associations. "I first came by this gallery with Andy Warhol when it was across the street," he says, "and I always come here to look around for myself."

Following the "I would want everything here for myself" criterion, Mary Meehan finds fantasy, excitement and refreshment in Sura Kayla, a flower and gift shop newly located in an old red sandstone Romanesque building in SoHo. "There's a mysterious quality here, like the atmosphere of the enclosed secret garden in Frances Hodgson Burnett's novel, which was my favorite as a little girl," says Meehan. "Two years ago I worked with Sura on two huge dried topiary trees for a Tiffany table setting display I was doing, which I called 'Midnight Picnic.' " The topiary pieces in Sura Kayla's shop range from trees more than six feet tall—made of dried roses and set on a birch bark trunk—to tiny accent pieces of topiary small enough to place beside a dinner plate.

Sura Kayla also has banks of live flowers arranged in twig baskets and earthen pots that she commissions. Among the artists and artisans who work for her is glassworker Duncan Laurie, who created the eighteen-karat-gold sunburst in the pane of glass in the fanlight over the door to the shop. The pine dining and end tables with birch legs (with the bark left on), and the napkin rings and nosegays contribute to the atmosphere. Like many of the pieces of finely crafted antiques in shops chosen by other designers, the work that is found at Sura Kayla distills to an essence a moment—in this case the perfect country autumn day—that many New Yorkers have access to only indirectly.

> Every time they went they found something wonderful—and unexpected.

Along with the small and particular delights of the city, there are the grand spaces and enormous variety of goods and works of art that only a major metropolis can offer. For Jay Spectre, the Metropolitan Museum of Art gift shop represents something he can take away from an institution that, he says, "gives me an almost immediate tranquillity. There are few other places in my life where I've found this sort of emotional feeling. The order and quality here represent what I've tried to achieve in my life."

Spectre points out a display of reproductions of pre-Columbian gold jewelry, a Turkish kilim rug and a Michael Graves limited-edition print of the seven hills of Rome that shows imaginary views of the ancient city. "The shop has grown over the years," he says, "but the quality is so carefully edited. Whenever I come in here to buy something, I end up buying several things."

For Samuel Botero, the great four-story potpourri of Urban Archaeology offers an atmosphere akin to a carnival fun house. The downtown store cheerfully jumbles together architectural artifacts, remnants of pop culture, and such grand works as a three-panel stained-glass window by Louis Comfort Tiffany. While Botero and owner Gil Shapiro chat, Shapiro reminisces about the time when he, then a fifteen-year-old schoolboy, traded the entire contents of his parents' living room for 120 feet of glass cabinets and an enameled soda fountain that came from a dismantled drugstore. "He has never looked back," says Botero.

Michael Graves, Woody Allen and Bruce Springsteen are only a few of the regular customers who over the years have come to wander among such treasures as a fleet of 1930s motorcycles in primary colors; an Art Déco shoeshine stand; a carousel horse; and the principal staircase of the Bon Marché department store in Paris, which was designed by Ruhlmann and executed by Edgar Brandt in 1920. "I found Franklin Delano Roosevelt's pool table here for an interior I was designing in Syracuse," says Botero. "I like the idea of recycling these beautiful pieces."

Although the designers' favorite sources differ in terms of size, ambiance and items offered, they share a common bond in that they are always changing and are never the same. And those just may be the definitive words on New York shops: *always* and *change*. A dependable excitement is the constant for the New York design world when it goes out to shop.□



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NEW YORKERS: LEE SKOLNICK

An Architectural Presence in the Manhattan Art World

By Kurt Andersen





PHOTOGRAPHY ANTOINE BOO

ARCHITECT LEE SKOLNICK, charmingly Dustin Hoffmanish, seems to embody in both his life and work a kind of delighted ambiguousness, sweet-and-sour as paradigm. He is young (thirty-six), but a thick swath of gray runs through his hair. He has always been a New Yorker, and was educated by Cooper Union's edgy, tough-minded proto-deconstructivists, but he spends as much of his time as possible in bucolic Sag Harbor, a hang-loose old village on eastern Long Island. While he feels strongly that the current vogue for ersatz old-fashioned architecture has gone too far, wainscotting and simple gabled roofs appear repeatedly in his work.





"Contrasting materials, techniques of fabrication and the proportions themselves substitute for fussy ornament in creating interest, scale and life in the space," says architect Lee Skolnick (top right) of his design of the Manhattan loft he shares with his wife and associate, JoAnn Secor. TOP: Separating the living/dining area from the private bedroom areas is a plywood-clad pavilion on a raised platform. Attached to it is a stucco "breakfront" with cantilevered shelves. ABOVE LEFT: "Elizabeth, our three-year-old daughter, has a playful bedroom pavilion that has closets and cabinets 'plugged into' it from the outside," says Skolnick. Checkerboard tile defines the open play area. The rocker is Arts and Crafts. ABOVE RIGHT: In the master bedroom, "The storage cabinets de-materialize the wall itself, and the clerestory of textured wire glass glistens at all times of day," adds the architect.

And a decade ago, as he was

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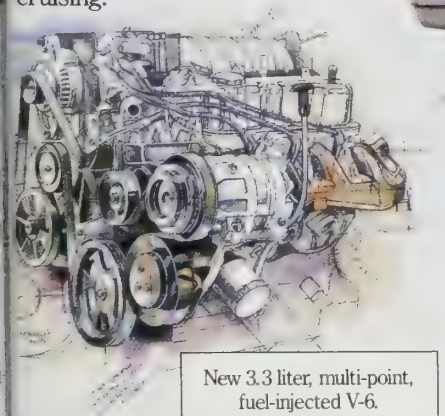
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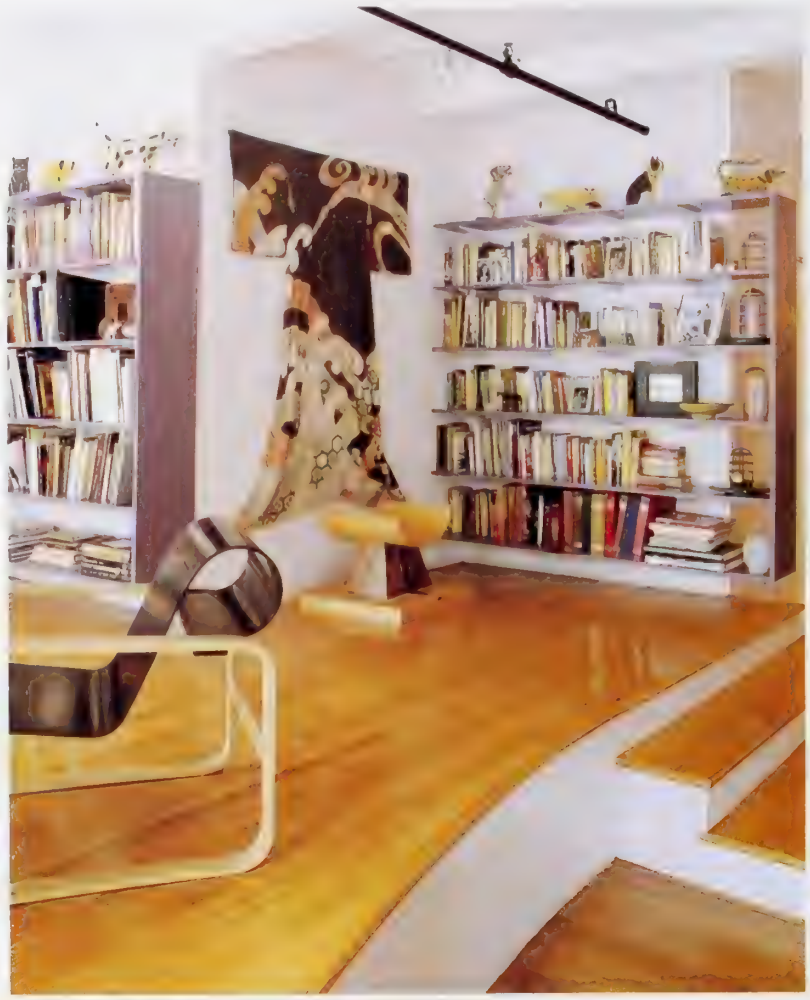


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An Architectural Presence in the Manhattan Art World
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LEFT: A curving oak platform with deep, low steps divides the living room into two levels. Scroll chair by Alvar Aalto. Above the bookshelves is the Skolnicks' collection of American folk-art animal cutouts. The Japanese kimono is early 20th century. BELOW: The narrow, raised corridor leads past the plywood pavilion that forms a sculptural-like object in the corner of the master bedroom. "Its plywood was sanded and finished to a satin texture—a humble material brought to a luxurious feel," says Skolnick.

decamping to Long Island to escape the city's pressures, Skolnick risked forgoing some high-profile Manhattan work—yet as a result of being the talented, amiable local architect in a part of the world where lots of high-profile Manhattanites have second homes, he has lucked into one plum commission after another. Because he built a fetching, ramshackle waterfront compound for the artist Susan Rothenberg in 1982, Skolnick was hired by her friends Eric Fischl and April Gornik, both painters, to build a house-and-studio complex for them not far away (see *Architectural Digest*, April 1989). Now Skolnick has just completed a jolly, Frank Gehry-esque house in Bridgehampton for *New York Times* design reporter Suzanne Slesin and is turning an old inn on Shelter Island into a "grandly proportioned" country house for *Time* art critic Robert Hughes. Yet Skolnick, ever ambivalent, says "ethically it feels good" to design museum interiors, work that makes up half his practice, "since you're not just doing a house for a rich person."

The loft Skolnick designed on the fifth floor of an old commercial building in Manhattan's Chelsea district was not a house for a rich person—it is Skolnick's own city home, which he shares with his wife (and associate), JoAnn Secor, and their three-year-old daughter. Skolnick, who says his architecture is not about "setting out to perfect some formula," has in this project indulged a lot of his refreshingly disparate ideas and hankerings—some that have already made their way into his work, some that will remain private whimsies.

Stylish lofts, sleek and portentous, are icons of a certain kind of New York urbanity, but Skolnick has managed to imbue his New York loft with a relaxed and winsome informality. There is old-fashioned vertical wood siding and chrome-and-leatherette



chairs from the forties or fifties, but there is also a freestanding, only-in-the-eighties, six-by-eight-foot plywood cube. "I don't like to take moldings and make a mockery of them—you know," he says, "to use them with a wink. But that doesn't mean I don't like pitched roofs."

The space, fifty feet wide and one hundred feet deep, is not vast, and the main problem Skolnick faced is endemic to lofts-turned-houses: How do you create the requisite privacy and architectural texture—places to sleep, intriguing hallways, inviting

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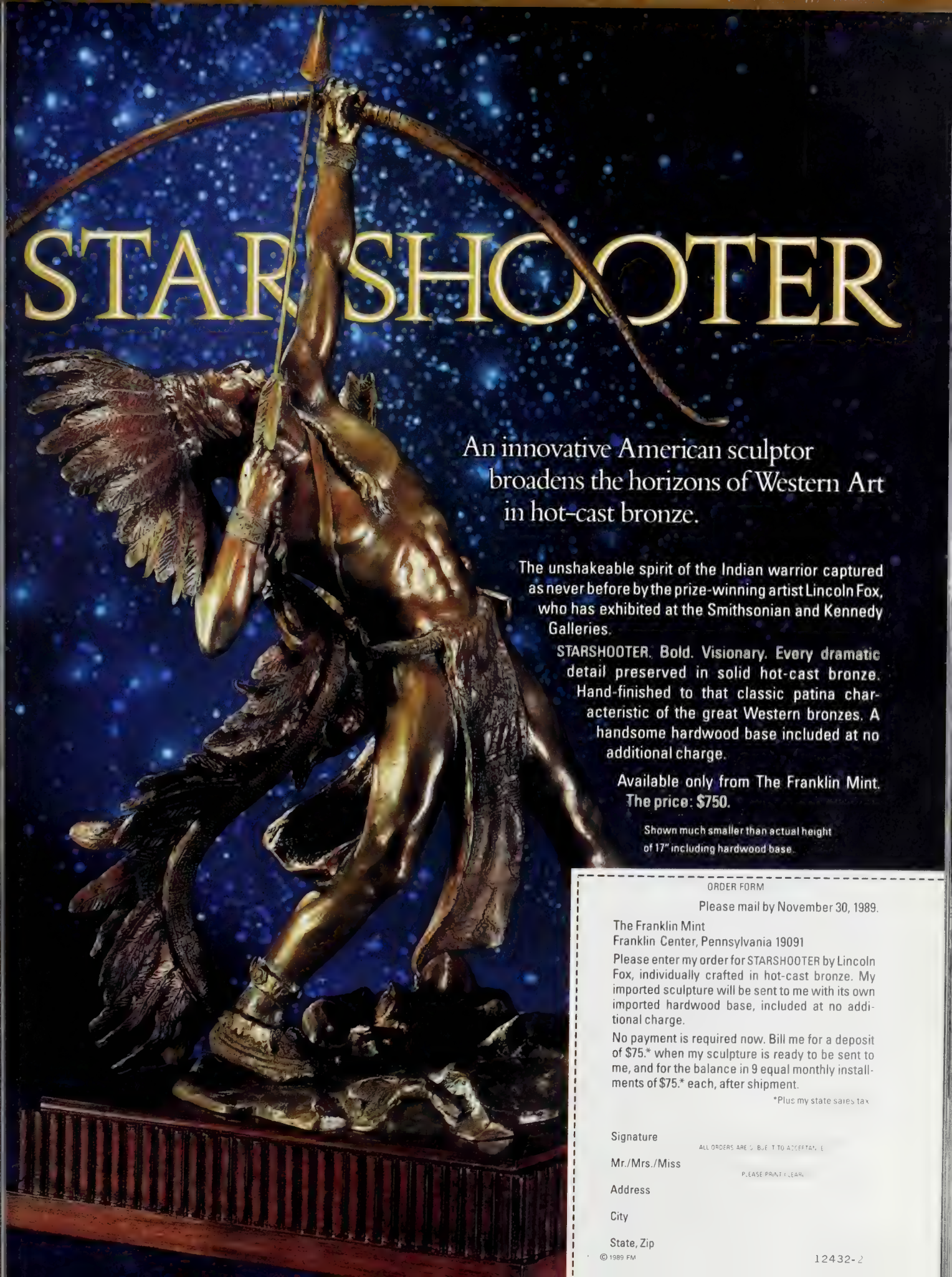


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An Architectural Presence in the Manhattan Art World
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niches, modulated light—without sacrificing the openness and sense of sweep that make people want to live in lofts in the first place? As Skolnick notes, if the modernists destroyed the architectural idea of the room for the sake of uninterrupted volumes, postmodernists in reaction have become obsessed with rooms—and neither extreme satisfies. Especially in New York City, crowded and assaultive, one yearns for a home that has both spaciousness and cozy harbors.

His loft, the architect says, is indeed "responding to the city—getting more light in the right places, having *room*—I can look from front to back." He can, that is, if he really tries, for this is not the kind of ostentatiously spacious loft whose unsubtle vista—*look! so big!*—overwhelms everything else. There is complexity here. "What can be wonderful about architecture," Skolnick says, "is the simultaneity, all these wonderful things going on at the same time."

One enters near the front and center of the space, directly into the main living area. The kitchen lies straight ahead. To the right are the big front windows and the expansive, classically loftish part of the space, but even this is no mere undifferentiated plane: Three stairs lead up to a handsome, oak-floored platform and its comparatively cozier music and reading area, while toward the kitchen on the main level are the more public living and dining areas. (The furniture reinforces the sense of unpretentious eclecticism, more stuff-we-happen-to-like than cutting-edge aesthetic statements: In addition to the chrome-and-vinyl Breuer-by-the-way-of-a-diner chairs, there is a fine antique armoire, an Alvar Aalto chair, and an Arts and Crafts rocker.)

At the mouth of the isthmus between the open living spaces up front and the more dense, private rooms in back sits Skolnick's cube, the loft's central architectural gesture. The cube is a divider, a benchmark providing scale, a piece of sculpture and, it turns out, a room of its own. Skolnick calls it a plywood pavilion. Covered in black-painted plywood overlaid with precisely aligned panels of highly finished (but unpainted) plywood, the ambiguous object—Is it modernist? Is it Japanese? Scandinavian? Is it a riddle?—proves first of all that the humblest material can be gorgeous if used in a sincere, crafts-manlike fashion. Skolnick is amused when visitors mistake the wood for something swankier. "People say, 'Where'd you get that marvelous veneer?' " But the cube is no pristine monolith: To the living room side is fastened a four-inch-thick gray stucco chunk a foot shorter and narrower than the cube itself, with cantilevered shelves—a deliberate clash of material and dimensions.

Upon closer inspection, the cube proves to be sitting on the edge of a low platform: Up a step and down the passage on the right are the elaborately tiled master bath ("My homage to ceramic tile," Skolnick jokes), and the master bedroom. The way into the bedroom seems open, but in fact there is a secret, hinged door folded into a precisely door-sized niche on the bedroom's interior wall. Once more, he has struck a fine balance between privacy and openness: The bedroom is enclosed, but the drywall ends at a height of seven feet, and translucent pebbly glass panels—again, humble materials used elegantly—extend to the high ceiling. The back of the bedroom is a storage unit that looks, improbably, to be a fifties-style American vernacular Mondrian sculpture, an asymmetrical construction of aqua and blond wood. It is another of Lee Skolnick's stylistic curveballs, intended to confound classification and complacency.

Skolnick has managed to imbue his New York loft with a relaxed and winsome informality.

The low road, to the left of the central cube and past its shoji-screen window, leads to the child's wing. Around the corner, a door to the cube finally reveals it as a guest bath, and beyond the cube the floor changes from oak to big checkerboard linoleum; one has entered the child's playroom-cum-parents' office. Or so, the desks indicate, it was originally intended: "It's a *playroom*," Skolnick says, smiling, "with some open file storage thrown in." In the back of the generous, irregular room, catty-corner from the plywood cube, is another, more explicitly domestic cube and, fittingly, the most purely likable chunk of architecture in the loft: the three-year-old's bedroom. It is both mini-fortress and inviting cottage. Seven-foot-high V-groove walls jut eighteen inches into the playroom, visually providing the corner with an extra thickness of protection, and set back above each country-style wall is a clerestory row of square, two-over-two openings, at once sophisticated and homey. With exterior windows along the inside walls of the bedroom, it is suffused with sunlight that overflows into the surrounding playroom. "Light is crucial," the architect says, "and it's not just a matter of getting a *lot* of light in."

A visitor to his jaunty, collagelike house for Slesin called it "humane." Skolnick says it is the greatest compliment he's ever received, and it is clearly an overriding goal of his work. His museum interiors and his houses strive to be both reassuring and invigorating, serene and quirky. He is willing to adapt traditional elements when that seems in order—why resist the elemental good sense of the gable roof, or the palpable charm of milled wood?—but he never gives himself over entirely to nostalgia. A certain roughness and astringency (the plywood cube, the stucco shelf unit, the split-face cinderblock of Fischl's studio) ensure that while Skolnick's architecture may be sweet, it is never merely cute.□



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Detail: Claude Monet, *Nymphéas*, signed and dated bottom right Claude Monet 1907, oil on canvas, 39½ x 39½ in. (100.3 x 100.3 cm.). Estimate: $8,000,000–$10,000,000

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RIGHT: The Rose Room was the site of the legendary Round Table in the 1920s. "We're doing the room in rose, with shades of pale gray and off-white woodwork, and adding crystal sconces," says Gottwald, "to counteract some unfortunate design decisions in 1952. I hope the new version will be sparkling and celestial but not overly formal."



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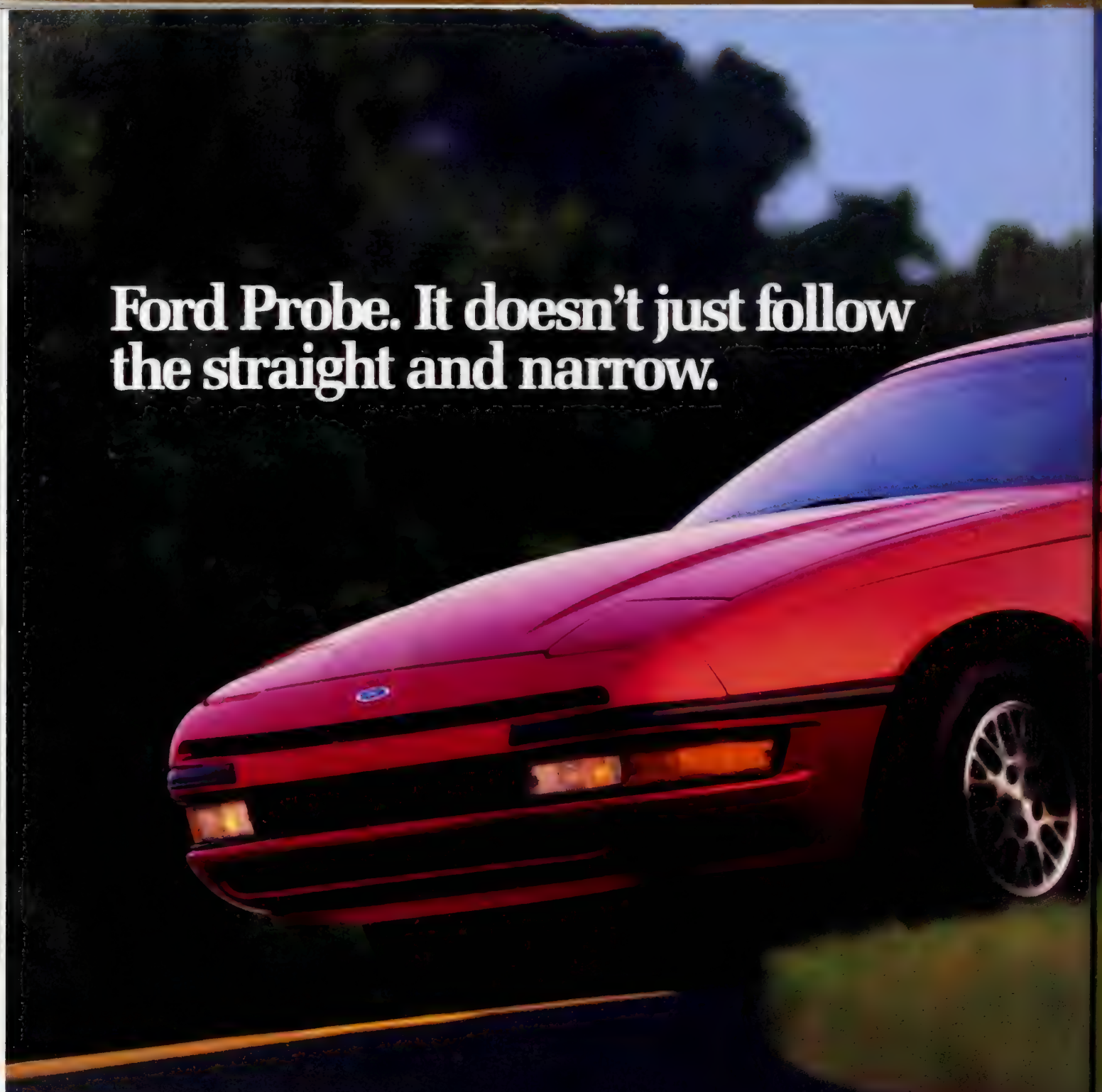
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The Algonquin—Nights at the Round Table
continued from page 184



1.



2.



4.

The Blue Bar Pub (1) and the lobby "are the two most important rooms," says Gottwald. "People say, 'I had my first date there,' or 'It's the best place to have a business meeting.'" 2. The lobby's grandfather clock has been a fixture for years. "We're regluing and reupholstering the salvageable furniture but refinishing hardly any of it. I want to preserve the room's funkiness," she explains. 3. A "circa 1902 crazy table with caryatids" decorates the doorway leading from the Blue Bar Pub to the lobby. 4. A detail of the front windows, featuring the hotel's trademark.



3.

appear. The hotel was in the middle of the theater and newspaper world, Case was willing to festoon the gently elegant Rose Room with the requisite banners, and out of this concatenation of chances emerged the regular gathering of a group that was to hold sway over American taste for ten years. Guests at the first luncheon, by the way, included Robert Benchley from Worcester, Massachusetts, Marc Connelly of McKeesport, Pennsylvania, and my mother and father, Ruth Hale of Rogersville, Tennessee, and Heywood Broun from what Manhattanites would call really out of town, Brooklyn.

Maintaining their reputations for repartee was, like all artistic endeavor, hard work for the Table members, and it was with sighs of relief that they retired upstairs to a room provided by Case where, as the Thanatopsis

continued on page 194



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Through Designer

The Algonquin—Nights at the Round Table
continued from page 188

Literary and Inside Straight Club, they could do what poker players have always done: tell the same jokes over and over in ritual rhythms. No one can remember how many times Pittsburgh's George Kaufman threw in a low-number hand with the remark that he had been trey-deuced or how often Heywood called for indifferent wine so he could say "Any port in a storm." The small-town boys and a few grudgingly admitted girls were back on Main Street relaxing from the task of keeping their bright new masks in place.

Perhaps the reason they loved the Algonquin was that its very unchanging nature, its décor, chosen apparently in the middle of Edward VII's bright years and left that way on the grounds that these were the Western world's bright years, made them feel that their own bright years were going to last.

In any case, the Algonks, as they liked to call themselves, never quite at home in New York even when they ruled it, were at home in Frank Case's hotel. Buffalo's boy was one of them, come from over the horizon to make it, and to make a nest for other birds of passage.

When at last Hollywood and the Riviera had decimated the group, and the increasing self-absorption of professionalism had pulled others from the Round Table to the worktable, Case was still on hand, greeting new hopefuls even as Georges, his headwaiter, was delighting ordinary folk by remembering their names with the use of tricks he'd learned in a memory course—"You are Addison Sims of Seattle. . . ."

I recall a wintry evening in 1943 when a rumpled army sergeant dropped in to the lobby and ended up at a table with sportswriter Jimmy Cannon, actress Madge Evans, her husband, playwright Sidney Kingsley, and Jo Davidson, the sculptor. When the sergeant excused himself, saying he had to find a place to sleep in a town where every hotel was packed, Cannon called over a waiter, who went to Mr. Case, who produced for me, the sergeant, a key. The Algonquin was still a home.

Even King Edward grew tired and a little run-down, as did the Algonquin, which, without losing any of its warmth, its charm or its traditions of hospitality, began, despite occasional patchwork, to fray around the edges. When the hotel was sold to one of those conglomerates that has a big phone bill because the Tokyo office is always exchanging statistics with the Brazilian subsidiary, there were gloomy predictions by those who loved the old hotel. It would either be torn down or tarted up into "luxury suites for the discriminating," which translated means "Glitz for Goths."

The conglomerate agreeably fooled everyone, however, by appointing Edward Pitt, an English hotelier, to preside over what he proudly calls "not a renovation but a restoration." The plan is that after $18 million has been spent, the eighty-seven-year-old hotel will be such that Frank Case could walk through it and find it just the place that persuaded him to buy out his bosses and take it over.

The only things Case would not recognize are the three public rooms being carved out of former storage and office space. Architect John Ciardullo, faced with the idiosyncratic room sizes in the old annex, built a whole new steel structure inside the building that divides into three rooms for gatherings ranging from intimate to grand.

It seemed the center of a dancing, laughing city.

Steeped in nostalgia as proper Britons are, Pitt had wished to name the new rooms after Benchley, Woollcott or Dorothy Parker but was reminded that the past was served by the restoration, leaving names as the province of the present. Nostalgia did get a small share—one little room is named for an ingenue who laughed at the well-crafted wit of the Circle. It's the Helen Hayes Suite.

Designer Laura Gottwald has the task of making a new Algonquin that looks like an old one. She has in a sense put herself inside the mind of Frank Case and knows as he did that nothing is colder than that favorite device of chain hotels, a "theme."

"I love," she says, "the undesigned comfortableness that is beyond chic." She has "put out the word" to antiques dealers for odd handsome pieces and knows that a tone is set, an atmosphere created, by a sofa that appears to have been inherited.

As the restoration proceeds, the team of Pitt, Ciardullo and Gottwald seeks out old photographs of the Algonquin as it was when it seemed the center of a dancing, laughing city. Pulling at the layers of improvised improvement that hard times and material shortages dictated, they wonder at the lost splendors they uncover and try to see if they can revive them to find mahogany of a refulgent richness sufficient to make one forget the Age of Plastic.

At the beginning of his ninety-first and last year, Marc Connelly sat in the lobby of the Algonquin and traveled back to the days when the Round Tablers were on the rise but not too sure that the rise would be more than a hop to the edge of a cliff.

"We all loved each other," said Marc in the clear joyous tenor that, if you closed your eyes, made him seem still the kid from McKeesport, who hoped New York would like his writing as much as his mother had.

Clinging together in love and fear, the group of course made it, and they look down from the lobby wall in an Al Hirschfeld caricature. The restoration team is taking the bar out of the Rose Room and putting back the old Round Table. Perhaps the new Algonquin lions will hold court there, or perhaps just an adventurous group from out of town hoping they can stay and make it in New York.□



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FOR COLLECTORS: BARBARA PINE

Works on Paper by Contemporary Architects

By Paul Goldberger

"I MET A LOT of architects in the early 1970s, when I was collecting contemporary works on paper," Barbara Pine recalls, "and the boredom of the conceptual art scene began to give me pause. I didn't like always having to be told what you were looking at."

With architecture, you knew what you were looking at. And so Pine, an inveterate collector who has also assembled collections of ceramics, Bakelite jewelry and drawings, started to buy architectural drawings. She began tentatively—a crisp, spare isometric of Richard Meier's Hoffman House in East Hampton was her first acquisition—but as her knowledge and enthusiasm grew, her holdings expanded rapidly. Now, slightly more than fifteen years since she made her first purchase, Pine possesses roughly a hundred pieces, and they constitute one of the finest collections of contemporary architectural drawings in private hands.

If you know Barbara Pine—who has long been an active presence in many arts organizations in New York, ranging from the avant-garde performance space The Kitchen to the Drawing Committee of the Museum of Modern Art—the mystery is not why she began to collect architectural drawings in the 1970s but why she did not start earlier. Born in Chicago and educated at Northwestern University, she has every Chicagoan's inbred love of architecture. She had purchased a metal elevator gate from Louis Sullivan's Chicago Stock Exchange from an antiques dealer many years ago, at a time when acquiring such architectural artifacts was considered exotic, almost daring, and buying architectural drawings was virtually unheard of.

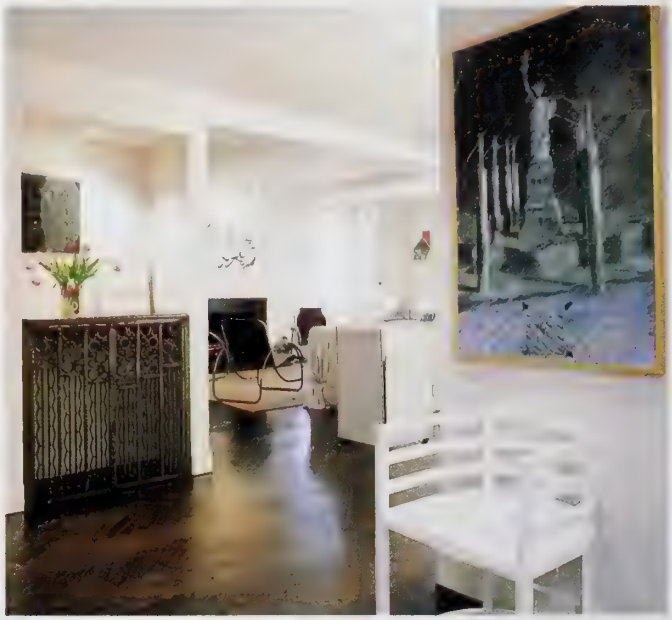


ABOVE: Frank Lloyd Wright's 1903 window frames a view of the skyline. BELOW: "I first bought the original drawing and then decided to buy the chair," says Pine about the Richard Meier chair in the entrance hall. Large drawing by Tod Williams and Billie Tsien, 1980. In the recess is a work by Louise Nevelson and a decorative detail by Louis Sullivan. Artworks in the living room are by David Smith, left, and Dorothea Rockburne.

Quick to recognize the beauty and importance of contemporary architects' drawings, Barbara Pine began to assemble her collection in the early 1970s. BELOW LEFT: Pine in the entrance area of her Manhattan apartment. Behind her is a drawing of a monument by Franz Schwarz, an early-20th-century Viennese student of Otto Wagner.



PHOTOGRAPHY BILLY CUNNINGHAM



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Works on Paper by Contemporary Architects
continued from page 198

Pine possesses roughly a hundred pieces, and they constitute one of the finest collections of contemporary architectural drawings in private hands.



"I have several drawings by Chicago architect Mary Ann E. Crawford, done when she was a student," says Pine. "They are all large and gorgeous." LEFT: Crawford's rendering of the Horticultural Society Building, circa 1929.

It was a tour of Princeton with the Architectural League of New York that began to awaken Pine to the pleasures of architectural drawings. Michael Graves took the group around to see his work, and Pine, struck by his murals, asked if he had any drawings that she could look at. At that point Graves had never sought to sell his drawings, or even considered them much more than private notes or supplements to his work, but he invited Pine to have a look at his sketchbooks. "This was the first time anyone had come to my office expressly to look at drawings with the intention of buying them for a collection," Graves later wrote. And although the Richard Meier drawing constituted her first actual purchase, Pine would eventually acquire numerous Graves drawings, and her interest in his work stands, for Michael Graves, as the symbolic beginning of his second career as a maker of highly sought-after architectural drawings.

Barbara Pine began her collection at an opportune time: Architecture in the early 1970s was behaving more and more like an art as well as a profession, and a remarkable volume of superb drawing was being generated by younger architects whose work was to shape the direction of the profession in the years to follow—people like Graves, Meier, Robert Venturi, Frank Gehry, and Tod Williams and Billie Tsien. By the end of the decade architectural drawings had become a commodity, bought and sold at galleries and at auction; Barbara Pine's prescience brought her in at the beginning of this boom.

Although she began with contemporary architects, Pine soon moved back in time. Her collection includes a number of fine nineteenth-century beaux-arts drawings, in addition to pieces by twentieth-century masters: a watercolor of the Johnson Wax building in Racine, Wisconsin, by Frank Lloyd Wright; two drawings by Eric Mendelsohn; three by Josef Hoffmann; one by Louis Kahn; and one by Le Corbusier—a sketch of his design for the governor's palace in the new city of Chandigarh. There is a Hugh Ferriss rendering of the Municipal Asphalt Plant in New York City, an unusual and striking image that conveys as much of a sense of modernist power and energy as any of Ferriss's celebrated drawings of skyscrapers, and there are several drawings by Paul Rudolph, including a rich, swirling abstraction that is his plan for a tower and plaza for the Boston Government Center.

What ties all of the pieces together is not style; a myriad of architectural styles are represented, as is virtually every style of drawing. The periods



RIGHT: Drawings in Pine's study include, clockwise from top left, Louis Kahn's management center, Ahmadabad, India; Michael Graves's Warehouse Entrance and, below it, his Warehouse Solarium, 1976, Princeton, New Jersey; Cesar Pelli's study for the Pacific Design Center, Los Angeles; Johannes Mattheus Graadt van Roggen's Choux House, Belgium, circa 1929; and Helmut Jahn's *FT 4.18.85*, 1985. "Jahn's drawing reminds me of how he has changed skylines in many cities," says Pine.

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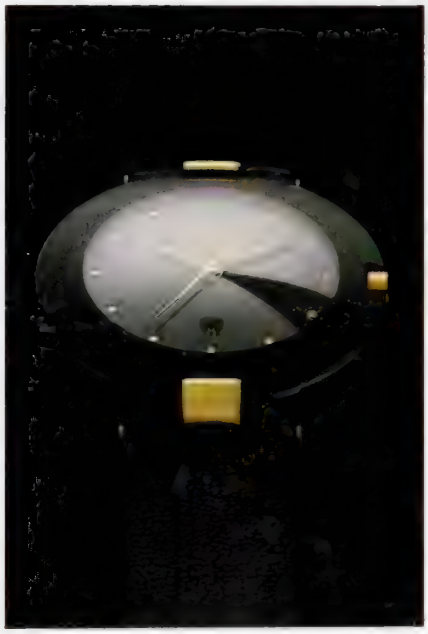
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Works on Paper by Contemporary Architects

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do not have much in common, nor do the nationalities of the architects or their degree of fashionableness. What all the pieces do share, beyond their sheer quality, is an intensity and a clarity of vision. In each case we see an idea brought strongly and directly onto the paper; each of these pieces brings us, for one special instant, into the creative process, and Barbara Pine has consciously sought works that show their architects, that communicate ideas with particular vividness and strength. She is less interested in architectural drawings that are pure and perfect finished products than in those that are expressions of an idea—but so good is her eye that this turns out to be a collection of first-rate finished products all the same.

Pine and her husband, Max, live in a handsome, discreet apartment building on a side street on the Upper East Side. It has a faint Art Déco air to it, and relatively small rooms; a couple of years ago the Pines acquired an adjoining apartment to house their expanding collections, which include twentieth-century furniture as well. The absence of vast, sprawling rooms is ideal for Barbara Pine's architectural drawings, the majority of which are fairly small in size; she has concentrated most of the collection in a calm, gray study that strikes a balance between a nurturing library and an efficient workroom. Roughly a dozen framed pieces are hung in the room, with another eight or ten leaning on the wall atop a large counter. Unframed works, which are getting to be fewer as her collection is lent to more and more museums (it is currently at the Wight Art Gallery of UCLA), are kept in print drawers underneath a cabinet that hides a television, a reminder that this salon of drawings and books does triple duty as the Pines' media room. On the floor, as an exclamation point amid the gray walls and black leather furniture, is an exuberant Art Moderne rug in pink, red, salmon and gray.

Architectural drawings mix with other pieces in the rest of the apartment: Sumptuous watercolors from the 1920s by Mary Ann E. Crawford, a talented Chicago architect whose work Pine has helped to rediscover, share pride of place with works on paper by Jim Dine and Dorothea Rockburne, for example. Her love of furniture (so many of her architects' drawings are for furniture designs that she has what constitutes a virtual subcollection of furniture sketches) made it impossible for her to resist acquiring chairs by Mario Botta and Richard Meier. But what characterizes the apartment best is the living room, where an exquisite, tiny Matisse lithograph faces an assemblage of four perforated metal patio chairs Pine found in an antiques shop on Melrose Avenue in Los Angeles. The chairs sit on a rare Art Déco Aubusson rug; beside it is an Art Déco wooden table on which sits a miniature sculpture by Robert Samson of a deconstructing Roman temple.

What all the pieces do share is an intensity and a clarity of vision. In each case we see an idea brought strongly and directly onto the paper.

The mix of classic modern works, found objects, and artists well known and little known sums up Barbara Pine's eye: something classic, something surprising, put together with a love not only for the objects themselves but for how they relate to one another. Architecture, as a theme, is never far away. "I like to think of this entire apartment as a collection," Barbara Pine says, and in fact it is. □

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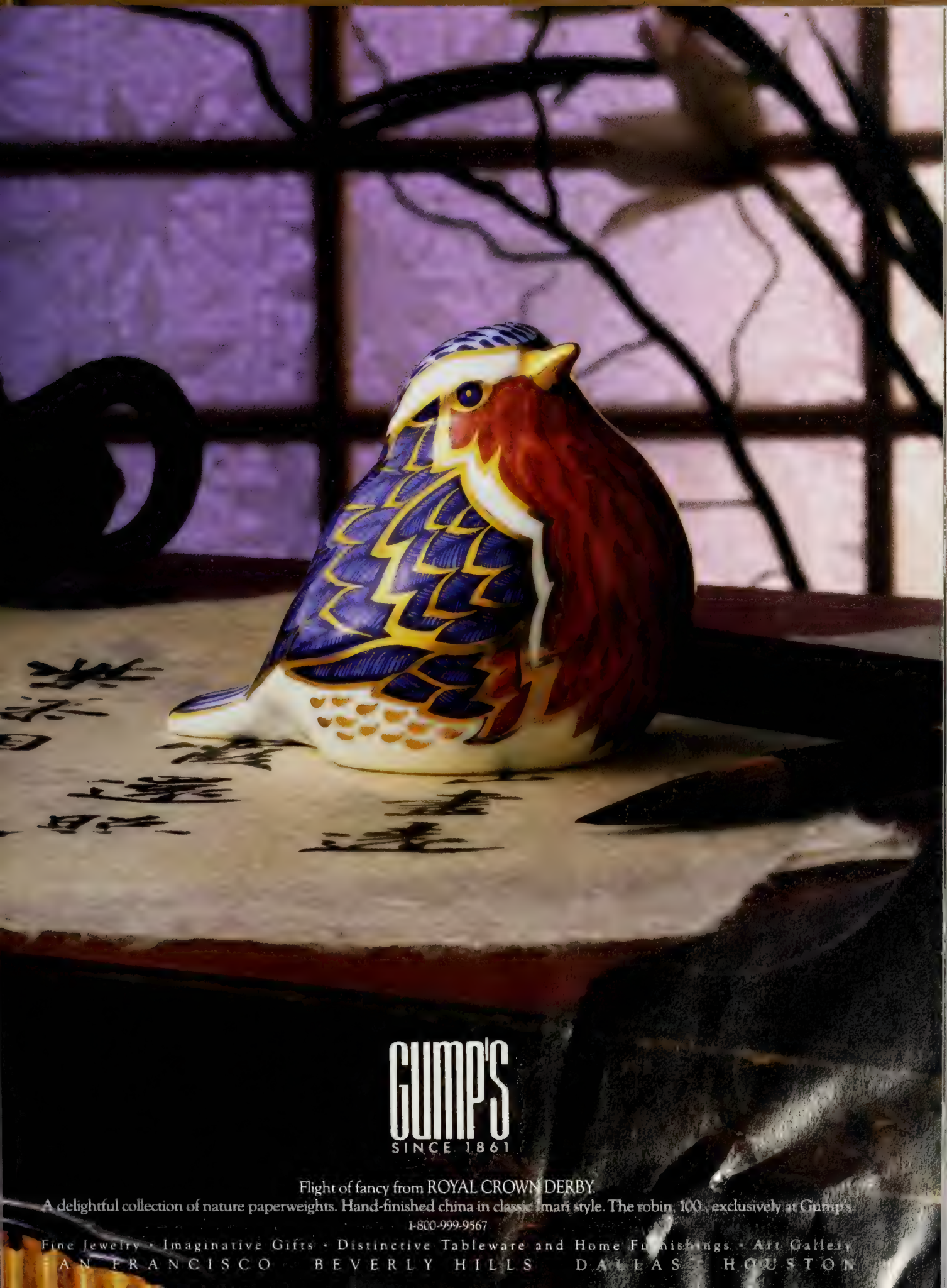
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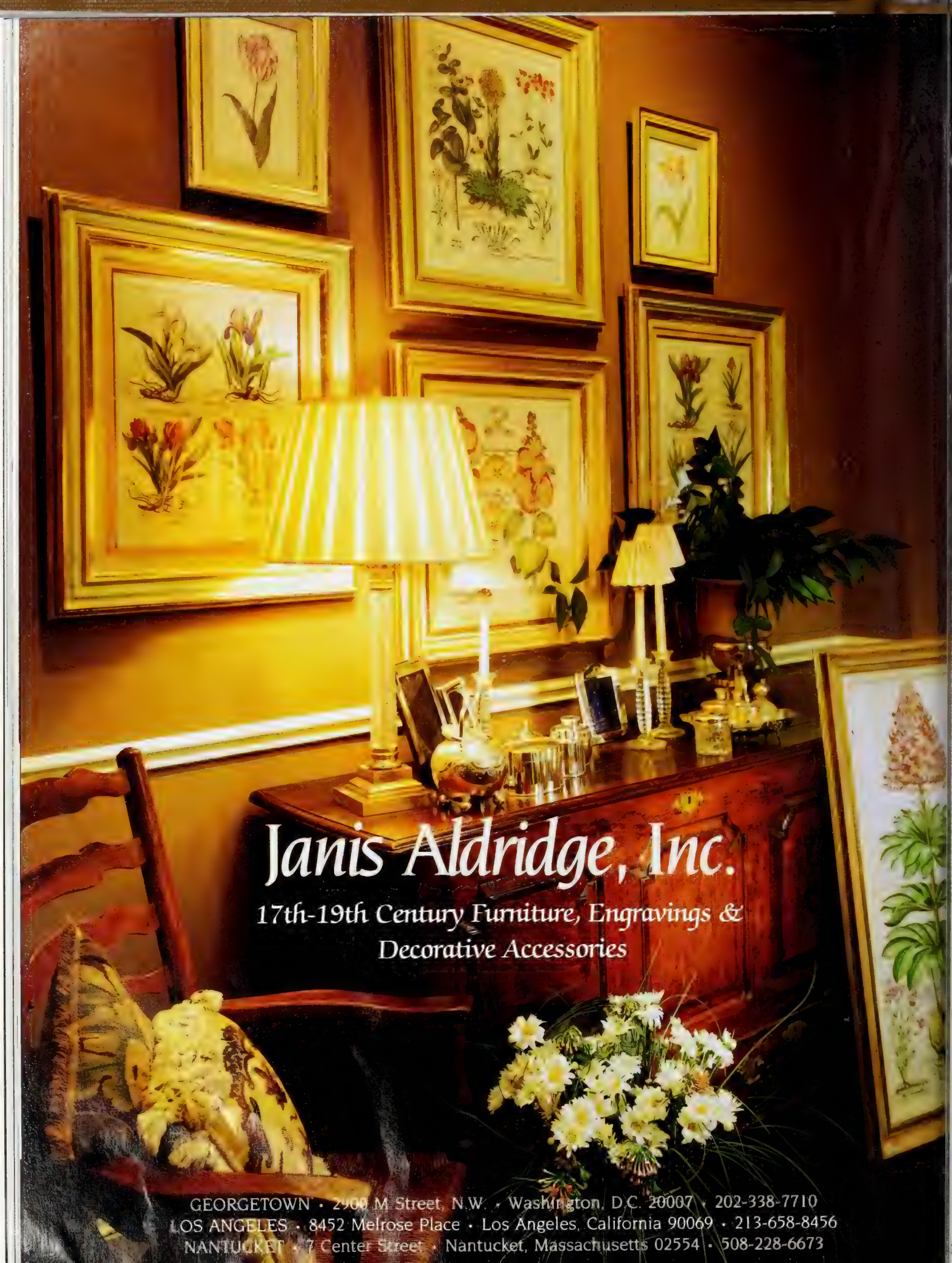
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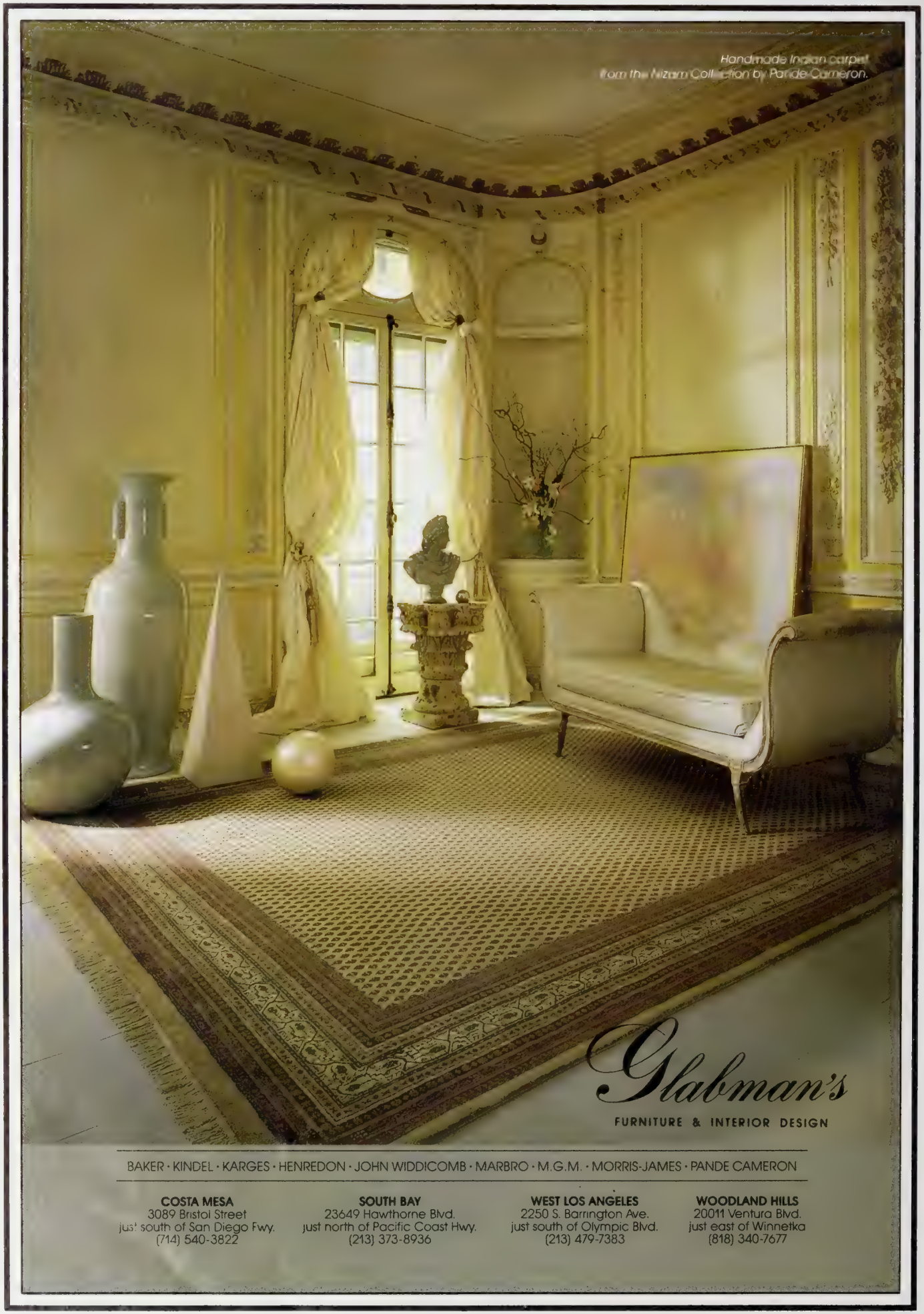
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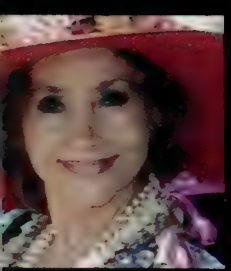

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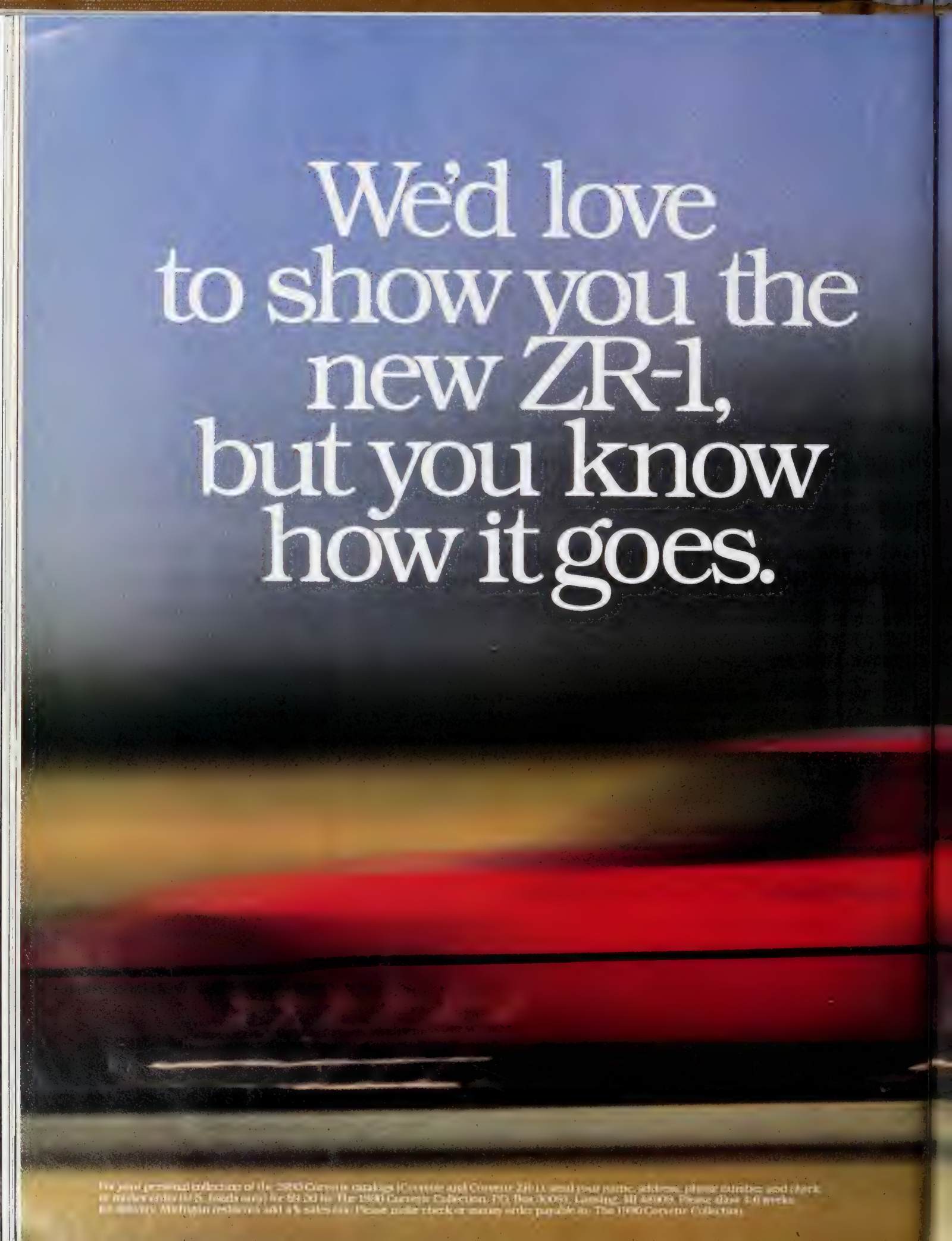
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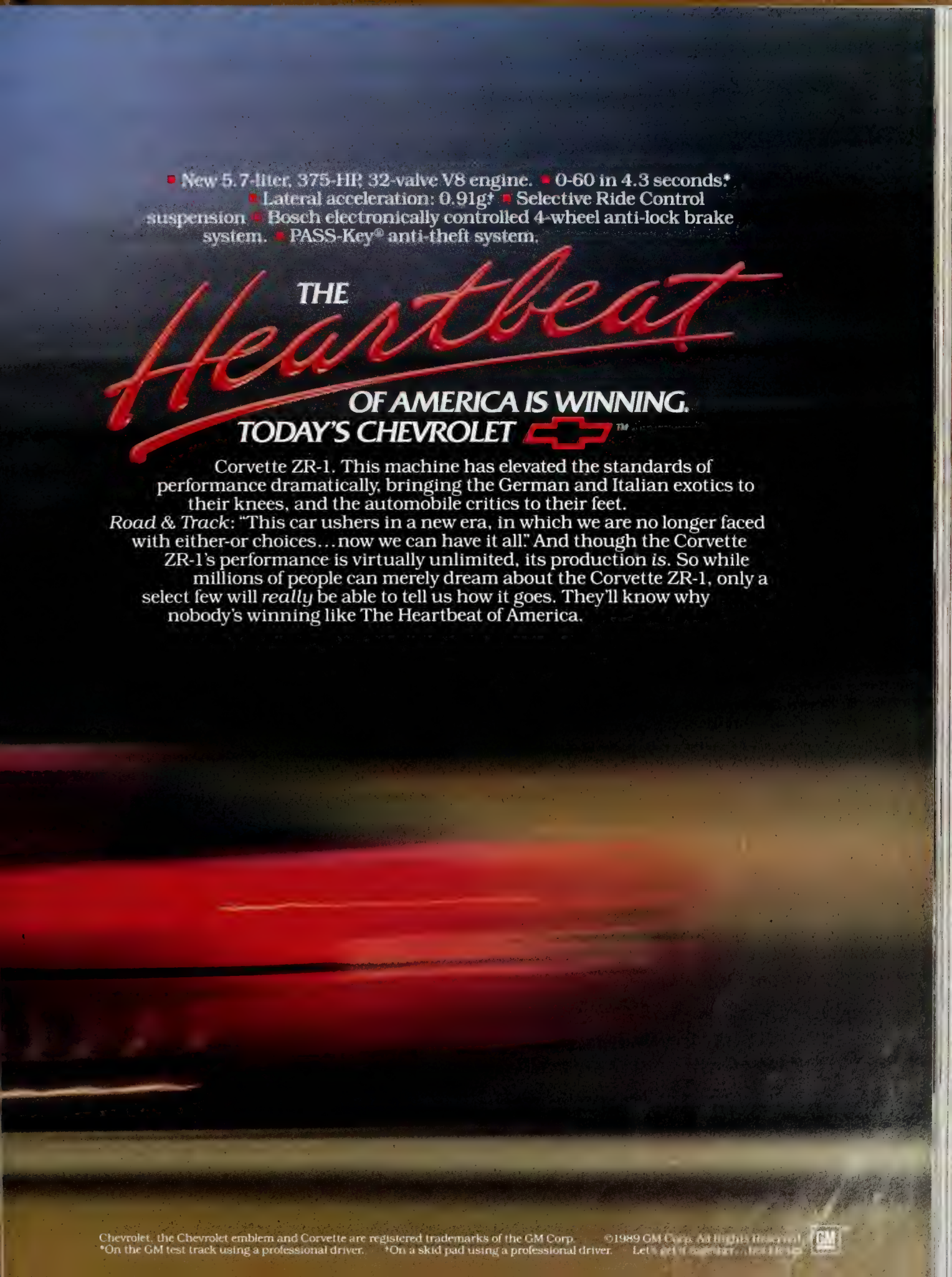


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Elements of Style

Multifaceted Influences for a Metropolitan Design

INTERIOR DESIGN BY ROBERT METZGER, ASID, AND MICHAEL CHRISTIANO

TEXT BY PETER CARLSEN PHOTOGRAPHY BY JAIME ARDILES-ARCE

"IT'S LIKE AN ELIXIR, filled with the nuances and scents of the eighteenth and nineteenth centuries, poured into a container of the twentieth," says Robert Metzger, a designer with a gift for the bold statement.

Ensconced in a building that on its completion a few years ago broke new records in Manhattan for studied blandness, the apartment he created is both mysterious and wildly self-confident. "All of the elements and styles I adore are here—from high-finish modernism to Art Déco to flamboyant Russian Empire," he says.

Metzger's associate, Michael Christiano, is a shrewd architect with a wit that matches Metzger's own. "There

Robert Metzger and Michael Christiano wanted to "integrate traditional elements into a strong contemporary design" for a client's modern East Side apartment. ABOVE: Mirrors and sculpted granite enhance the drama in the entrance hall, where Arnaldo Pomodoro's bronze *Gyroscopia*, 1986, stands on an Art Déco table. Art Déco copper vase from A Smith Antiques. OPPOSITE: The library offers a view of midtown skyscrapers. Biedermeier clock is from Marvin Alexander; patinated bronze inkwells are from Quorum Antiques.







"We used contemporary pieces and Neoclassical antiques throughout," says Metzger. In the living room, A. C. Goodwin's circa 1920 *Park Street Church, Boston* hangs above a Turkish banquette. Shagreen-and-ebony table by Karl Springer. Clarence House fabrics for draperies, sofa and balloon shades; Scalamandré silk on banquettes; pillow fabric, Brunschwig & Fils. Stark carpet.







LEFT: "Using antique Japanese and Chinese elements, we created a serene yet exotic dining room," says Metzger. The gold-leaf table, from Karl Springer, is surrounded by Art Déco chairs from Newel Art Galleries. The circa 1825 Russian mahogany commode is from Philippe Farley; mounted above it is an Adamesque giltwood mirror from Kentshire Galleries; 19th-century Chinese doors from Florian Papp. A vintage black obi and elephant incense burners from Naga Antiques are displayed on the table with Tiffany's china, Baccarat crystal and Christofle silver; the pair of Russian silver-and-gilt candelabra are from A Smith Antiques. Clarence House silk wallcovering; *faux*-horsehair chair upholstery, Jack Lenor Larsen; 19th-century Caucasian Karabagh carpet, Doris Leslie Blau.

ABOVE: In the master bedroom, upholstered walls and a harmonious color scheme contrast with the cityscape beyond. The gold vase is from Lorin Marsh. Ikat silk print on walls and bed from China Seas; Boussac of France drapery fabric; Brunschwig & Fils chenille.

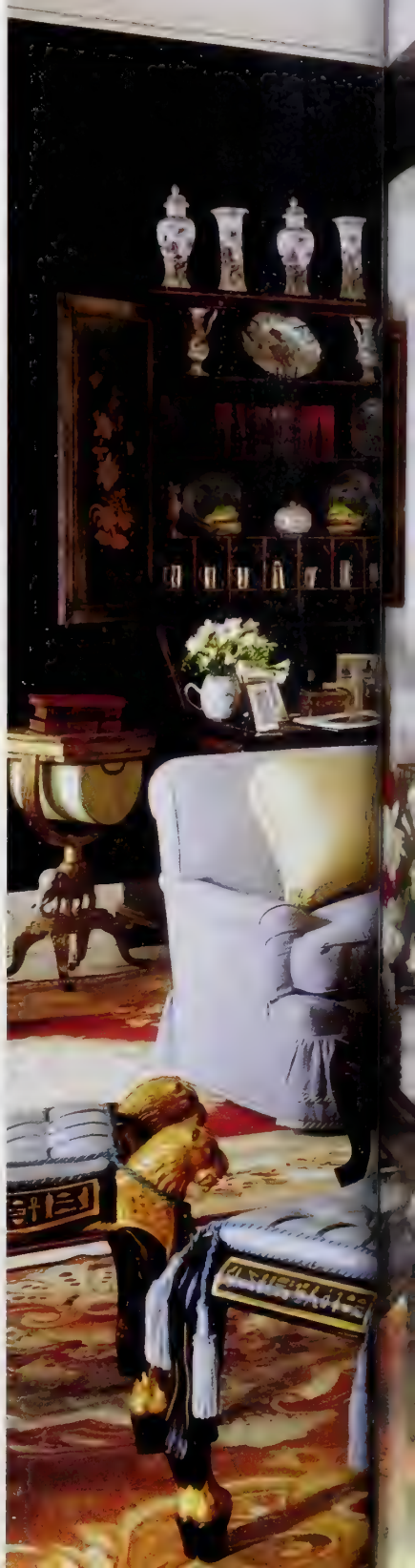
Continental Calm on High

Creating a Grand City Space for Dailey and Gordon Pattee

INTERIOR DESIGN BY MARIO BUATTA, ASID

TEXT BY AILEEN MEHLE PHOTOGRAPHY BY DERRY MOORE





"Many designers come in and want to throw everything out," observes Dailey Pattee (above, in her Manhattan residence). "You must have compromise," replies Mario Buatta. "I told her, 'This is your apartment. I will make suggestions, but the rest is up to you.' " RIGHT: In the living room is a painting by Pissarro. The 18th-century secretary displays English and Chinese Export porcelain. Egyptian-style stools from Mallett of London. Florian Papp Regency gilt dolphin stand. Aubusson carpet from Doris Leslie Blau. Hyde Park Regency table with elephant base.

MRS. GORDON PATTEE burst into tears when she first clapped eyes on the eggplant living room walls of her far-flung Manhattan apartment. Of course, though reluctant at first, she had finally agreed on that rich, elegant glaze with her decorator, Mario Buatta—but now, looking at the big dark expanse in the unfurnished room, she was in shock. "It's black," she sobbed, and sat on the staircase and cried and cried.

Designers know this reaction well. Best described as the it's-not-what-I-expected-at-all syndrome, it is the client's response to something that is completely different from what she had envisaged in her mind's eye. "A decorator has to be a lawyer, an actor and a psychiatrist," says Buatta.


THE AGE OF NAPOLEON





So now the psychiatrist took over.

He sat on the stairs next to Dailey Pattee and told her to dry her tears. He said the room would look wonderful as soon as the furniture was in, that the strong, dark color was the perfect background for all the lovely things she had acquired in the best antiques shops in London and New York. He mentioned it would be an anchor in the sea of pastels that was the rest of the apartment.

"Mario has a wonderful bedside manner," says Dailey, who learned fast how to stop crying and love the color eggplant. As the curtains went up, the carpet went down and all the sofas and the chairs and the piano and the beautiful eighteenth-century secretary went in, she was absolutely mad about the look—and so glad she and Mario had chucked the idea of painting the room Nile green.

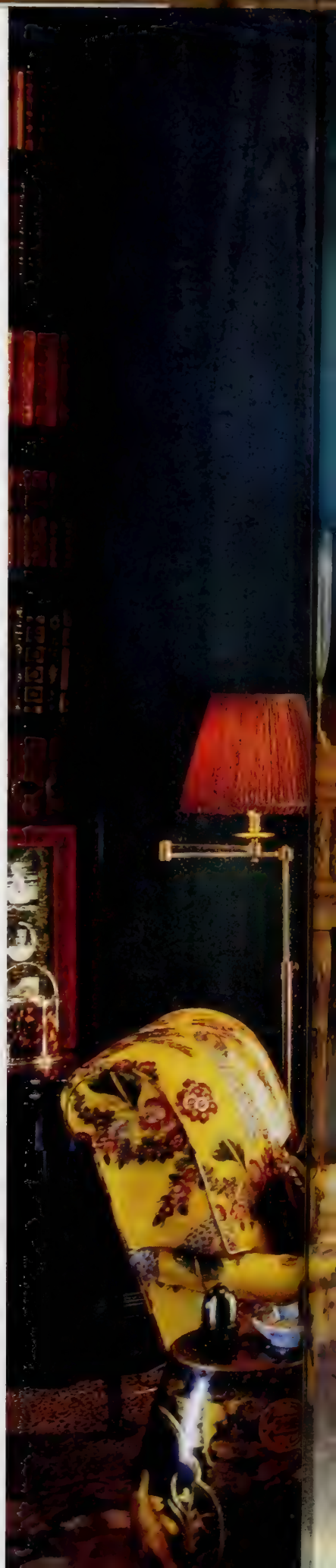
Dailey and Gordon Pattee and Mario Buatta have known one another socially for years, but it was when Dailey saw the exciting living room Mario did at the Kips Bay showhouse in 1987 that she was convinced he was the only decorator for her. "I love this room," she said when she saw it. "I want my living room to look just like this." The walls were, what else—Nile green.

The Pattees and their three small children live in a triplex penthouse apartment way up in the Manhattan sky, the kind they used to sing songs about and maybe still do. It's the sort of place that's so glamorous you immediately feel like calling up some beautiful people and telling them to put on their beautiful clothes and come right over because you're having a party. It's total luxury combined with total comfort, somehow more of a house than a flat, grand and gracious and completely livable but not too overpowering for the little Pattees, who, you may be sure, have whizzed their tricycles through those marble halls more than once.

A host of lovely things delight the senses in the apartment, but what first commands attention as one steps into the entrance hall is a stunning staircase rising all the way to the third floor, curving gracefully along a glorious saffron-yellow glazed wall hand-painted by Robert Jackson, the master artist responsible for some of the most beautiful painting at Blair House. Inspired by the fanciful prints and chinoiseries of the eighteenth-century French artist Jean Pillemont, Jackson's artistry begins in the foyer and works its way to the second and third floors, covering the space with fantasy palms and pagodas, with waterfalls and songbirds and flowers and Chinese figures and blue-and-white porcelain jars. In its brilliant way, this marvelous, meandering mural pulls the floors together and makes the apartment flow.

That eggplant room is capacious enough to swallow what seems like an acre of furniture. There is enough room for three oversize white silk damask sofas covered with cushions, the aforementioned piano with its Regency stool, a huge nineteenth-century Aubusson of many colors, and the black-lacquer secretary bought in England with Chinese Export porcelain garnitures running across the top and more of the decorative porcelain on its shelves. *And* a pair of eighteenth-century English gilt armchairs, several deeply cushioned armchairs, three coral, red and blue chintz-covered chairs (need you be reminded Mario is known as the Prince of Chintz?), an assortment of beautiful little Regency tables, and a wildly decorative pair of ravishing black-lacquer benches with golden li-

continued on page 332



PRECEDING PAGES: Chinese wall lanterns flank a 19th-century Dutch still life in the living room. Regency gilt stool at the piano from Bardith. Brunschwig & Fils floral chintz, and fabric on tufted chairs. Scalamandré sofa damask. RIGHT: An 18th-century avian painting hangs above the library's 18th-century pine mantel from Danny Alessandro. Stair & Company child's Windsor chair. Chippendale child's armchair from Florian Papp. Alan Campbell diamond-patterned fabric. The 19th-century needlepoint rug is from Dildarian. Kentshire Galleries 19th-century English desk.





ABOVE: A seven-sided mirror overlooks the study. Stark floor sisal. Fonthill chintz. Porcelain garden seat from James II. RIGHT: The master bedroom is commanded by a canopied bed. Clarence House chintz and chair fabric. BELOW: Trompe-l'oeil walls enliven the dining room. Brunschwig & Fils chair fabric, table cover and draperies.





"A decorator has to be a lawyer,
an actor and a psychiatrist," says Buatta.



WHEN ITS WINDOWS are lashed with rain and its view is sheeted in mist, Karl Springer's forty-fifth-floor apartment has the feeling of a yacht riding out bad weather. The luxurious compactness, impeccable detailing and well-burnished masculinity of the décor are all yachtlike. There is even something about the silver-haired Springer that suggests a captain—his vigor, perhaps, but also a sense of adventure about his profession: "Twenty-eight years ago, when I started designing furniture, I didn't have any training, but I also didn't have any preconceptions. I wasn't afraid to take a new direction."

Karl Springer was then a young man newly arrived in New York from West Germany. He was ambitious, outgoing and artistic, but his energies hadn't yet found a channel. Uninspired by a job in retailing, he apprenticed himself to a bookbinder. The raw materials of that craft—cowhide and kid, vellum and gold leaf—appealed to him a great deal, but the work itself became monotonous. He decided to experiment—to cover a small Parsons table in cobra skin. When he couldn't find an artisan to take on the project, he engineered it himself. The result—a sexy but practical little taboret on ball casters—was admired by a lady close to the duchess of Windsor, and when the duchess gave it her nod of approval, Karl Springer's career was launched. "Once I was 'discovered' by the duchess and her circle, I probably could have gone on making little leather phone tables forever," he laughs. "But you need a challenge in life."

Springer defines his challenge as



"After a crazy day in New York, I go there and it's like returning to a different world," says furniture designer Karl Springer of his Upper East Side apartment. "It's something just for me." RIGHT: An early-20th-century oil-on-wood portrait signed "W. J. Reynolds" hangs in the entrance hall. Beyond is a 16th-century Italian wrought-iron-studded chest; the Art Déco side table is by Chareau. Walls and ceilings throughout are in antiqued copper leaf. Stark carpet. INSET: An antique Greek torso is displayed in a niche. "She must have been underwater for a millennium," he notes.

Déco Interpretations

Karl Springer on the Upper East Side

TEXT BY JUDITH THURMAN
PHOTOGRAPHY BY JAIME ARDILES-ARCE





"I wanted a sense of quiet elegance and uncluttered open space," says Springer (inset). Windows in the living room offer a view across the city toward the Triborough Bridge. Springer designed the sofa and upholstered chairs as well as the bronze table lamps and four-panel leather screen. Between the chairs is an antique Dong-son bronze drum. The Déco-style fabric is from Clarence House.



one of interpretation. "I'm not interested in copying furniture," he declares. "If you reproduce a great table or desk, it has to have the guts of the original, but it also has to have its own reality. I may be *influenced* by a Ruhlmann, say, or a Jean-Michel Frank, but the working idiom is my own."

For Springer, the interpretive process begins with a cardboard scale model. Then "I play with the proportions," he says. "I don't believe in blueprints—they're too facile. Things look deceptively perfect on paper and then disappoint you in three dimensions." The designer's studio is definitely and somewhat defiantly an Old World, hands-on operation. "The pieces that attract me have detailing that you can contemplate for hours. Because I insist on the same standards, there could never be any mass production in my workshop—we make one piece at a time."

Perhaps no one but a raja, the rake in a Colette novel or a furniture designer with his own staff of artisans would dare to specify, as Springer did for his residence, closets lined with lacquered bird's-eye maple. The massive ebony desk, however, was not the extravagance it seems. "I made it for myself," he confesses. "I was mad about the glass Déco original, but auction prices have gone crazy!" The designer is still a Déco enthusiast—"I love its heft and simplicity"—but no longer a purist.





LEFT: Allegorical studies by José María Sert for the murals at Rockefeller Center are mounted on a living room wall. A Chinese lacquer chair is paired with the circa 1927 ebony desk, and an Ashanti stool, adapted as a table, is placed before the sofa. ABOVE: Antique coromandel Mondrian chairs accompany the Springer-designed dining table. On the wall is an 18th-century gold-leaf Japanese screen.

"The copper leaf ha
"It makes you feel tha



"For ten years I lived in an environment that was entirely silver and gray. Despite its luxury, it was rather austere. Now it changes its mood all the time, and I love that."

The altitude of the apartment plays a significant role in these mood changes, and one of Karl Springer's major concerns in restructuring the space was to "create a sense of mystery in one's approach to the view." A sinuous gallery now delays one's entrance to the living room and bedroom, heightening the drama of their openness. Mirrored window niches in both rooms reflect the river, the bridges, the clouds and the city lights. Walls and ceilings have been clad in copper leaf, which has the patina of old morocco. With so many reflective surfaces, the apartment's lighting plan was as important as its floor plan, and Springer has managed to "float" his sculpture and furnishings, despite their weightiness. "The continuity of the copper leaf has a magical effect," he says. "It makes you feel that you're inside a jewel box."

High-altitude jewel boxes pose certain risks to their inhabitants: They often become precious themselves. In this respect, however, Karl Springer is as exceptional as his furniture. When a visitor searches for a safe place to set down her wet mug of tea, the designer waves toward his magnificent palisander dining table. "It's okay," he smiles. "It's a *Springer* table."□



RIGHT: In the master bedroom, a 19th-century Thai lacquer-and-gilt chest holds an antique Japanese ivory carving, a dressing table mirror and a Venetian papier-mâché mask. FOLLOWING PAGES: The signature illuminated Lucite headboard and a metal table sculpture accent the simplicity of the bedroom. A circa 1927 bleached-wood armchair designed by Jean-Michel Frank stands near the window.

nagical effect," he says.
u're inside a jewel box."













ARCHITECTURAL DIGEST VISITS:

Cynthia Gregory

INTERIOR DESIGN BY MIRIAM WEINREB, ASID
AND GREGORY M. SCHULTZ
TEXT BY JOHN GRUEN
PHOTOGRAPHY BY BILLY CUNNINGHAM
PORTRAITS BY HANS NELEMAN

"I take class four or five times a week now at most," says prima ballerina Cynthia Gregory (above). "On the off days, I do my own barre." RIGHT: At the far end of the living room is *Malibar*, 1988, by Paul Manes; *Crouching Woman*, 1966, by Willem de Kooning hangs in a niche at right. The striped silk on pillows is from J. Robert Scott. INSET: A bronze of Gregory in *Swan Lake* by Selene Fung.


AMERICAN BALLET THEATRE
THE FIRST FIFTY YEARS

Cynthia Gregory and her husband, Hilary Miller (below, in front of a silver-leaf mirror from Ambience), selected interior designers Miriam Weinreb and Gregory M. Schultz to renovate their Fifth Avenue apartment. ABOVE: "In 1985 I celebrated my twentieth anniversary at ABT with a gala at the Metropolitan Opera—one of the most exciting evenings of my career," says Gregory of the color photograph in center, surrounded in the "gallery" by other mementos of her long career. OPPOSITE: An 18th-century Kano School screen brings formality to the dining room. The mahogany-and-silver-leaf sideboard was designed by Gregory M. Schultz. Wallcovering by Osborne & Little.



"I'M NOT A REGULAR person—I'm a dancer," says Cynthia Gregory. The tall, patrician artist, considered America's ranking prima ballerina, is not being facetious. Classical ballet dancers work in a confined, disciplined world where the achievement of technical and interpretive mastery are primary goals, and where the pleasures of a fulfilling private life must, by necessity, take second place.

Today, at age forty-three, Cynthia Gregory continues to be a reigning star of the American Ballet Theatre, the company with which she's been associated since 1965. Known for her interpretations of such classics as *Swan Lake*, *Giselle*, *Coppélia* and *La Sylphide*, she brings equal authority and ardor to the works of Balanchine and Tudor, and last season at ABT her repertoire included a work by the iconoclastic Twyla Tharp.

But Gregory has long been determined to give as much importance to her personal life as to her art. Although she has had to wait until her forties for this happily calibrated condition, she claims that her early struggles of juggling a steadily rising career with the vicissitudes of life, including two previous marriages, was worth the wait for her present status as ballerina, wife and mother.

"You might say that my life has changed completely," Gregory says. "After my second husband, John Hemminger, tragically died while still only in his forties, I thought I would never fall in love again, let alone marry again. But about four years ago I met Hilary Miller, a young investment banker, and, yes, we fell in love. We were married in 1985, and in 1987 our son, Lloyd, was born. But who would have thought that along with becoming a new wife and a new mother, I'd also become a Fifth Avenue matron?

"When I first moved to New York, I began living in a small one-bedroom apartment," she adds. "I moved many times. I lived in small places, in large places and in lofts. Then, when I met Hilary, it was finally time to create a different lifestyle. Being a California girl—born and bred in Los Angeles—what I wanted more than anything was a place where I could look out of a window and see lots of sky and lots of greenery."

The answer was a high-storied apartment on Fifth Avenue facing Central Park, a residence in a distinguished prewar building that would ultimately reflect the clarity and fluidity that attends Gregory's own persona as dancer and artist.

Before that ambiance could be achieved, however, much had to be altered in a place that for over twenty years had fallen on dark, dank and desultory times. "It took us nearly three months to select an architect and an interior designer," says the ballerina. "Then we found Gregory Schultz and Miriam Weinreb, who proved to be magicians."

"We walked into a luxury railroad flat on Fifth Avenue," says Gregory Schultz. "It was one space tunneling into another space, with myriad corridors and very little light. Frankly, it was a frightening challenge."

"The solution was to gut the entire apartment and start from scratch," adds Miriam Weinreb. "The idea was to cut the tunneling effect and create a sense of flow and symmetry. So we knocked out walls, widened various areas, lowered the ceilings and created a harmonious whole—a kind of calm oasis that would reflect Cynthia's own tranquil personality."

"I've always loved order," admits Gregory. "I like soft, flowing things. I

continued on page 334





ABOVE: The kitchen, like the rest of the apartment, was formerly a small, compartmentalized area that Weinreb and Schultz opened up. A granite countertop that snakes its way through the building's risers into the breakfast room provides continuity

"I've always loved order. I like soft, flowing things—I just hate clutter."

BELOW: "A welcome relief to a professional ballerina's daily routine," says Weinreb of the oversize whirlpool spa in the master bath. OPPOSITE INSET: The ballerina in front of *Sheaves*, painted in 1986 by her cousin, Michael Gregory. OPPOSITE: The view from the master bedroom takes advantage of Central Park. "The photograph by the window of me in *Lilac Garden* is my husband's favorite," says Cynthia Gregory. Italian wallcovering from Donghia Textiles; upholstered bed surround from Kreiss Collection.









RIGHT: Intricately inlaid marble floors and *faux-marbre* columns in the gallery set the sophisticated tone for a Manhattan apartment that was one of the last projects designed by the late Melanie Kahane. Pair of bronzes by Maillol. The Venetian mirror is from Sotheby's. Regency table from Kentshire Galleries.

BELOW: The resident's modern art collection includes such paintings as Léger's *Le Petit Déjeuner*, 1920, which hangs in the living room. Florian Papp chinoiserie tray on stand. Sultanabad carpet from Doris Leslie Blau. Brunschwig & Fils wallcovering and Régence chair tapestry. Clarence House sofa fabrics. OPPOSITE: In the living room are Picasso's *Seated Nude Woman*, 1909, and Duchamp-Villon's *Seated Nude* bronze. Louis XVI commode.

Evolution of a Classic

A Fifth Avenue Signature by the Late Melanie Kahane

INTERIOR DESIGN BY MELANIE KAHANE, ASID
TEXT BY SUZANNE STEPHENS
PHOTOGRAPHY BY FELICIANO




Gems





"WHEN SHE WALKED into a room," says interior designer Ron Bradshaw, "everyone would turn around and stare." He is talking about Melanie Kahane, the New York–based interior designer who died last year at the age of seventy-eight. Through the four decades in which she carved a name for herself in decorating, Miss Kahane's sense of style permeated her work, the way she lived and even her manner of dress.

The handsome brunette, usually elegantly attired in suits or gowns by Dior, Givenchy or Mollie Parnis, looked like a cross between Joan Crawford and Merle Oberon. Her role as a successful career woman leading a glamorous life in New York after World War II is a part either actress could have played to the hilt. But Mel, as she was called by her third husband, Ben Grauer, already had the part, and had carefully scripted her own version.

The many newspaper clips and magazine articles tucked away in Kahane's scrapbooks claim she was the first to use such colors as black and white with pumpkin, and orange and red in combination. They report that she pioneered the use of color in kitchen equipment, helped spur the manufacture of tinted light bulbs, and put vinyl tile in areas usually carpeted. While such accomplishments made good copy, they were no guarantee of achieving design stature. And her consulting work with GE, RCA and even NASA may have added heft to her credentials, but it did not account for her particular aura.

"She had a sophisticated design flair and was exceptionally good with the details of a room," explains Wynn Hershey of Mike Bell Antiques, who worked with Miss Kahane in the late 1940s. "She could respond rapidly to the changing world around her," says interior designer Jeremiah Goodman, who was a friend and colleague for many years.

These ineffable qualities probably do the most to explain Kahane's success as a decorator—and why no one particular style or look can be attributed to the work she produced over the years. From the time she rose to prominence in the 1940s to the final years of her career in the 1980s, she nimbly stepped and swayed to the various design tempos of the moment with unerring rhythm.

The office of Melanie Kahane Associates first became known for exploiting vivid colors and unusual fabrics, and for spiritedly combining different periods of furniture in a room, whether the commission was for a private residence or commercial office space, be it a theater, hotel or restaurant. When the modernist principles of architecture and design were widely embraced during the 1950s, Kahane didn't miss a beat. She showed she could deftly switch from traditional rooms with plumply upholstered sofas, antique gueridons and grandly scaled draperies to open-plan spaces, clean surfaces and built-in furniture (or furniture that at least looked built-in). She had flexibility as well as panache.

In the 1960s her flamboyant colors had almost become combustible, and the furniture styles were more mixed. By the 1970s she went through the low-profile beige period (along with a number of other designers), in which natural fibers such as cotton prevailed. In the 1980s Kahane had begun to return to the richer, older eclecticism of a European sensibility. Its emphasis on deep, dark colors, lustrous textures, figurative fabrics and traditional architectural details showed she could still capture the mood of the day and adapt it to particular circumstances.

"Miss Kahane couldn't stand the type of decorating where everything matched perfectly," says Joanne De Palma. Along with Ron Bradshaw, De Palma worked closely with Melanie Kahane for most of the 1980s before the two designers started their own office this year. "She wanted rooms to look as if they had been put together by going through the family attic—preferably in a European home," adds De Palma. Kahane's innate sense of color and feeling for fabric provided her with a starting point. "The design evolved," remarks Bradshaw. "There never was a set idea about what to do."

One of her last projects, a Fifth Avenue pied-à-terre Kahane designed for a longtime client from Texas, reveals a sensibility for the sensual as well as stately. A striped Regency sofa turned out to be the first piece of furniture purchased for the apartment and helped set the tone for its early-nineteenth-century Neoclassical look. To reinforce this, Bradshaw replanned the apartment and did all the architectural detailing. He designed *faux-marbre* columns in the gallery and the living room, and inserted pedimented bookcases in the library, in addition to linking all the public spaces with cornice moldings and other classical trim.

The client's own strong predilection for a deep red-orange and her striking collection of early-twentieth-century modern art by Picasso, Miró, Léger and Gauguin determined the vibrant hue of the moiré silk walls in the gallery, living room and library. Since the long living room, with its expansive park view, opens directly into the library, the coromandel screen and the bold Oriental carpets were important elements in distinguishing the different sitting areas as separate, intimately scaled

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"Uncompromising quality and exquisite comfort were the motivations behind this design," said Melanie Kahane. "The client wanted a rich, heavy look, something that captured the ambiance of nineteenth-century France without being too opulent. I had worked with her family for forty years and with her personally for over twenty-five, so I knew exactly what she wanted." PRECEDING PAGES: An 18th-century 12-panel coromandel screen flanks a window in the living room, which looks to Central Park. The low tables are from Hyde Park Antiques. OPPOSITE: Above the living room's mantel is Gauguin's *Two Tahitian Women*, 1902.


Islamic Rings & Gems





LEFT: "The intimacy of the dining room was secured by converting a pedestrian area into a round room upholstered in embossed velvet," explained Melanie Kahane. *Portrait of a Seated Woman* is a 1941 oil by Picasso. Florian Papp circa 1815 mahogany pedestal table. Chair fabric by Brunschwig & Fils. Clarence House wallcovering. Empire chandelier from Nesle. Kentshire Chinese Export tureen and platter. Regency convex mirror from Stair & Company. ABOVE: *Composition in Brown and White, 1927*, by Miró, animates the library. Louis XVI gueridon. Doris Leslie Blau Sultanabad carpet.

Kahane had begun to return to the richer, older eclecticism of a European sensibility.





For a penthouse apartment overlooking Park Avenue, designer Mark Hampton was asked to create "a warm background for a large collection of furniture from the family's house in the country." PRECEDING PAGES: The living room contains 18th-century English and French chairs and a Regency sofa table. An oil by Sir Alfred J. Munnings hangs over the English marble mantel. Fabric on white sofa and chairs at right, Scalamandré. Bessarabian-style carpet. RIGHT: Behind a marble-topped Regency cabinet is one of two French landscape panels. At right, an 18th-century painted leather screen.

THE PENTHOUSE is capacious—thirteen rooms atop a 1915 building. The northern view takes in most of Park Avenue, while eastern exposures provide scenic snatches of the East River. Ceilings are high, the rooms light-filled and bright.

The tenant had inherited a sizable and somewhat eclectic collection of furniture from her grandmother's estate in the country, mostly English in origin. The *maîtresse* of the newly acquired digs asked Mark Hampton to create an atmosphere reminiscent of the place whence had come these rather singular objects, a house where she had spent much of her adolescence among vast gardens, stands of trees, shaded walks and lawns. She wanted a smooth passage to an earlier time in which she, the furniture, the paintings, could go home again, in mind and in spirit.

A tall order. Country tradition and nostalgia amid high rises and concrete. Mark Hampton started from square one with the entrance hall. The floor is Haute Ville stone removed from an old building suffering the throes of demolition on the Lower East Side. There he placed a large Queen Anne table flanked by William Kent hall chairs.

Four large windows frame the Georgian-style living room, with walls glazed in the same famille vert green as the superb collection of Chinese Export porcelain. This green also affords a warm background for the eighteenth-century furniture. Of this period is a pair of French landscape panels in the manner of Hubert Robert. Rose Cumming chintz covers a wondrously comfortable sofa awash





"In the dining room, we wanted to create a light, airy setting for antique porcelain and silver," explains Hampton. The mahogany chairs and chinoiserie carved overmantel are Chippendale style. A 19th-century silver-and-crystal chandelier hangs over the table. Damask on table, and wallcovering, Brunschwig & Fils. Floral chintz chair fabric by Lee Jofa.

in nineteenth-century needlework pillows, placed next to one of two Chippendale chairs that have been upholstered in red damask.

One's eye is drawn to the eighteenth-century painted leather screen partially concealing the entrance to the living room. The juxtaposition of the screen, a French landscape panel and the Regency cabinet is extraordinarily pleasing. The eighteenth-century marble mantel is English, and the carpets are black antique Bessarabian style with pastel flowers (one from Grandmother, the other found in England by Mark Hampton). The room allows one to flop down in britches and boots or in full evening regalia with equal ease.

The big dining room is dominated by a silver-and-crystal nineteenth-century French chandelier. The walls are a trellis design, originally from France, dating from the old Nancy McClelland firm. The *tapis de table* is linen-and-silk damask surrounded by a set of Chippendale-style mahogany chairs done in a hand-blocked chintz of roses, lilacs and dahlias, and the carpet is a riot of rococo flowers woven in England. It is clear to the eye of the beholder: All this was created with a view to magnifying the glories of the Chinese Export porcelain and Georgian silver, and very rightly so. The chinoiserie carved overmantel flanked by eighteenth-century giltwood English wall lights is, quite simply, breathtaking.

In the master bedroom, the walls are again glazed in pale green. At first one focuses on nothing but the splendid George III bed (satinwood) with polychrome decoration, richly carved and painted cornices, the whole covered in leaves, swags and flowers—the lot. This bed was discovered, it transpires, by F. Burrall Hoffman, the









LEFT: The master bedroom features a George III satinwood bed that belonged to the resident's grandmother. Above a Hepplewhite mahogany chest hangs a circa 1800 Irish mirror. Bed coverings and drapery fabric from Scalamandré. Clarence House chair fabric. Stark carpet. ABOVE: Over the night table is a pastel sketch of the bed by Burrall Hoffman, the architect who designed Vizcaya in Florida.

American architect who built and designed not only Grandmother's house in the late 1930s but also Vizcaya in Miami in 1912 and untold monuments that pay homage to other architectural marvels. Indeed, above the bedside table hangs a pastel of this very bed by Mr. Hoffman.

Mounted over a Hepplewhite mahogany chest, a blue-and-clear-glass Irish mirror reflects all manner of Continental biscuit porcelains, gilt bronzes and crystal lamps. Edwardian-style upholstered pieces and small needlepoint rugs are placed on velvet carpets in soft blues.

After viewing what Mark Hampton has done with the "Treasures of Grandmother," one wonders how he felt about working with "givens." He smiles—a smile of sheer delight—and answers, "It is an ultimate pleasure to work with an exciting collection of furniture, a collection with a large variety of associations, some rare, some sentimental and some extremely fine. But all of a personal attachment." □



Neoclassical Overtones

Georgette Mosbacher's Sutton Place Pied-à-Terre

INTERIOR DESIGN BY BILLY MCMASTER
TEXT BY AILEEN MEHLE
PHOTOGRAPHY BY KAREN RADKAI

"It's the extreme opposite of my office—uncluttered, bright and open," says Georgette Mosbacher (right) of her Manhattan apartment, where she lives during the week while running her cosmetics firm, La Prairie. On the master bedroom wall is a silk-screen portrait based on a Scavullo photograph of her.

AS GEORGETTE MOSBACHER is something of a golden girl herself, it is not too surprising that she loves that glowing color and surrounds herself with it. The living room of her Sutton Place apartment overlooking the East River is burnished gold when the sun streams through the windows, and gleams golden at night when the fringed and festooned curtains are drawn and the lamps lighted.

It was not ever thus. In fact, if Georgette hadn't perceived the apartment's possibilities from the start, this dynamic woman, who owns and runs the cosmetic firm La Prairie, might never have bought it in the first place. "It was dark and depressing," she says. "I all but gutted the apartment. Never mind the 'all but'—I *did* gut it!"

"Even though it's on the grand side, it's welcoming," says designer Billy McMaster. LEFT: *Faux*-granite columns frame Art Déco doors in the entrance hall. OPPOSITE: A 19th-century Chinese screen from Loyd-Paxton sets the tone in the living room. Two Russian Neoclassical *gondole* side chairs bracket part of Mosbacher's silver collection.






SPE VIV



"The apartment is really a reflection of me," says Mosbacher. "My taste, which is always evolving, leans toward the eclectic and Neoclassical." RIGHT: Paintings by Maurice Utrillo and Andrew Wyeth are displayed on another wall in the living room. Curule benches are Regency; carpet is a 19th-century Aubusson.

"The dining room is the most exciting room in the apartment," says McMaster. BELOW: Mirrored walls create a feeling of depth, and columns in the corners continue the classical motif. Banquettes surround the granite-and-glass dining tables. Clarence House fabric on Regency-style parcel-gilt and *faux*-rosewood chairs; silver, china and crystal from Tiffany's.



Old-fashioned radiators were ripped out, walls were knocked down and, most important, the living room and master bedroom were opened up by replacing tiny paned windows with floor-to-ceiling ones, revealing the fascinating, ever-changing East River panorama that is the apartment's greatest charm. "It was a major overhaul," says the lady of the house. And a major triumph.

The interior designer, Billy McMaster, had worked with Georgette Mosbacher on nearly a dozen apartments and offices in the past, so they have become a totally compatible combination. She wanted a Neoclassical look in the living room and dining room—"Let's save the chintz for the bedrooms," she said—and Neoclassical is what the lady got, from the artful use in the entrance hall of polished gray-black granite floors to the *faux*-granite-and-gold Roman columns flanking the long gallery that separates the living and dining rooms and leads to the bedrooms.

The drama begins when one steps off the elevator. No clutter here, just a wall beautifully painted with trompe-l'oeil draperies, a mirrored ceiling and a magnificent pair of Art Déco glass doors that open into the gallery.

"I love pairs of things," says Georgette, who takes particular pride in a fine pair of George III carved mahogany china cabinets set on either side of the black marble fireplace in the living room. There she displays part of her splendid collection of more than one hundred pieces of blue, white and gold eighteenth-century porcelain. Another source of pride: the glorious pair of George III carved giltwood pier glasses hanging between the golden damask curtains at the windows.

There was meant to be very little color in this room, which is predominantly gold and black. The walls are covered in a dull, rich gold satin with moldings glazed in the same color. A rare eight-panel nineteenth-century Chinese screen depicting a palace compound is a focal point, all black lacquer and gilt with not the slightest trace of another color intruding, just what Georgette was looking for. "But I also wanted somehow to bring the outside inside," she says. So casting aside her gold-and-black dictum for a minute, she painted the ceiling a celestial blue, adrift with fleecy white clouds.

The living room is big enough to absorb a great deal of furniture—two large and lushly cushioned sofas and armchairs share space with a pair of lovely Regency benches with gold claw feet. Gracefully curved and surprisingly comfortable, covered in black moiré and edged in gold braid, they are chic to swoon.

Again Georgette Mosbacher's love of pairs is evident in two highly decorative Russian Neoclassical birch and ormolu-mounted chairs set on either side of one of a pair of glass-and-wrought-iron low tables where her collection of crystal and silver objects is shown off to advantage. The Aubusson carpet was discovered when the living room was nearly completed, and Georgette and McMaster thought it ideal for the room, the perfect size, shape and color. Again Georgette relented on color, and a huge tufted and fringed cranberry velvet ottoman sits invitingly in front of the fireplace.

Along with the Aubusson, another bow to France is the exquisite Régence desk reposing between the windows, which, it should be noted, have marble planters built at their bases holding plants and flowers that bloom year round.

The smoky mirrors covering the dining room walls reflect the river view in their depths. Because of its great theatricality, gleaming granite floor, granite-and-glass tables, satin banquettes, parcel-gilt *faux*-rosewood chairs, and gold-and-cerulean-blue ceiling, many consider this the most exciting room of all. The ceiling in particular is a trompe-l'oeil marvel. Painted by Tania Vartan, it is a sort of stylized astrological phantasmagoria complete with gold stars, a shooting comet, the Big Dipper, the Little Dipper, the planets and all the symbols of the zodiac painted in gold. One look and you're hooked.

As if waiting to strut their stuff after all the muted drama of gold, silver and granite, the bedrooms explode in bursts of beautiful color. In the master bedroom it's chintz time, predominantly that loveliest of greens, celadon, and a rich, strong coral. The walls are covered in celadon rep, the doors are in *faux-marbre* glaze, and the rug is a solid field of celadon. An enchanting wooden chandelier, complete with Chinese figures, is painted in the same two colors. A lovely little sofa is smothered in cushions. And again there are the beloved pairs: Two George III secretaries flank the big chintz-covered bed. This same colorful chintz covers the headboard and the ottoman at the foot of the bed, and is hung at the windows—those floor-to-ceiling windows with that river view, one of the most desirable assets shared by the finest residences in New York.



As if waiting to strut their stuff after all the muted drama of gold, the bedrooms explode in bursts of beautiful color.

"The master bedroom is almost English—more colorful and yet more quiet than the rest of the apartment," says McMaster. "When Mrs. Mosbacher brings work home, she does it at her bedside desk." A Charles Sims oil hangs above the bed. Two George III secretary-bookcases from Hyde Park Antiques stand on either side. Wallcovering fabric and floral chintz from Cowtan & Tout; fabric on country French chair from Brunschwig & Fils.



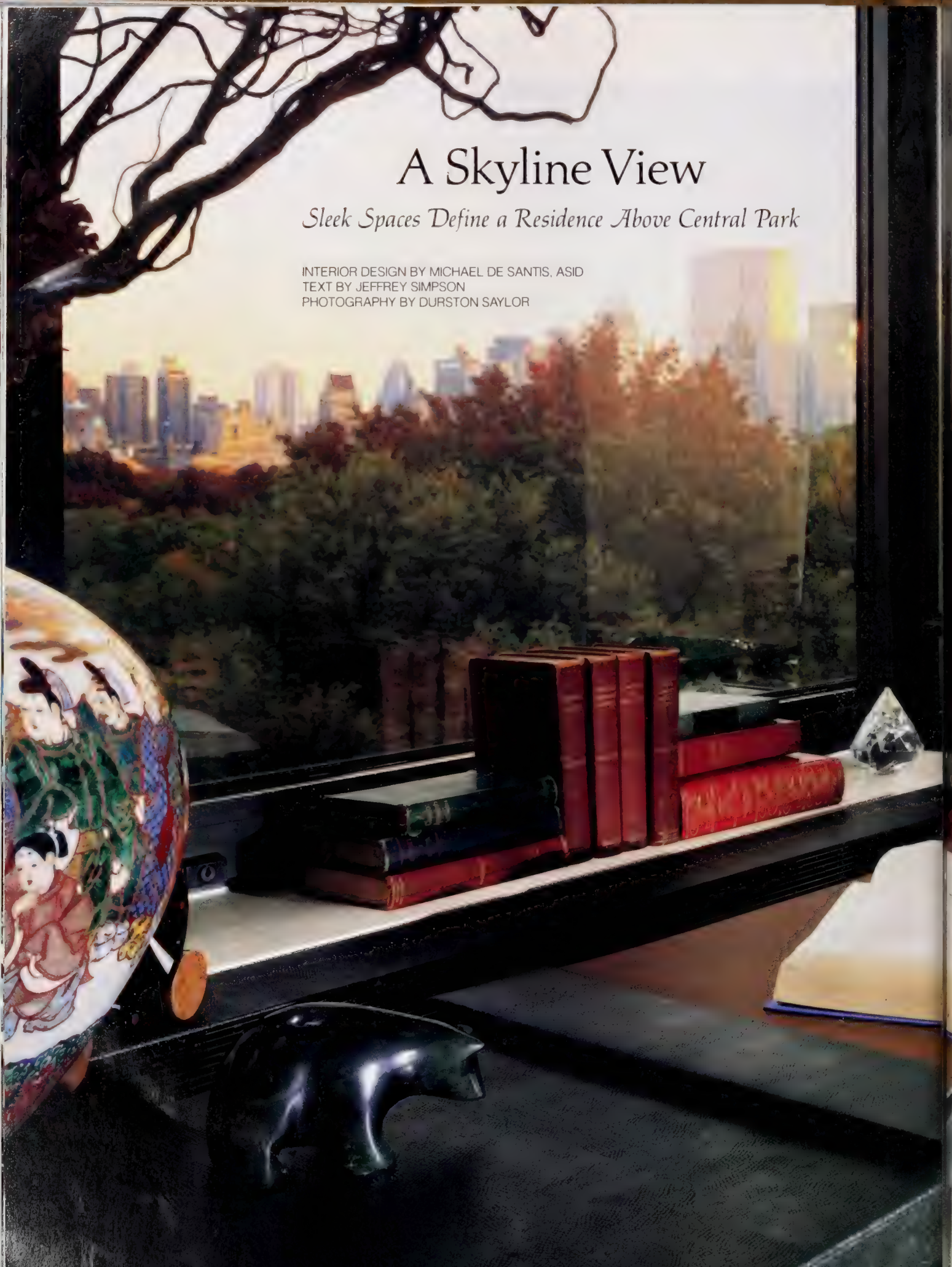
The painting over the bed, *A Mother and Her Young Boy Catching Butterflies* by Charles Sims, a member of the Royal Academy, is not a terribly important one, says Georgette (who has a Wyeth and a Utrillo in her living room and a little Renoir in the guest bedroom), but she found it so pretty and so right for the room she couldn't resist.

One of the first antiques Georgette Mosbacher bought with McMaster is the nineteenth-century Queen Anne–style chinoiserie bureau-cabinet in the guest bedroom. That and the vividly embroidered Chinese ceremonial robe hanging on the wall over the bed, which she and McMaster found together years ago, give the room its Oriental flavor. Some of the fabrics are Chinese prints, and the lamps on the bedside tables are Chinese antiques. If the guest is a woman, she may use the pretty little eighteenth-century mahogany secretary as a dressing table and check herself in the ornate George III giltwood mirror that hangs over it, a gold Ho-Ho bird perched on its cresting. If the Ho-Ho bird goes "Ho ho," it may mean back to the dressing table. Oh, ha ha.□





LEFT: "Billy and I discovered the Chinese robe that hangs in the guest bedroom about ten years ago," says Mosbacher. "He has a wonderful ability to interpret my style." Chinese lamps and the Schumacher print contribute to the room's Oriental theme. A George III mirror from Kentshire Galleries is mounted above the 18th-century bonheur du jour. ABOVE: A small Renoir stands on a 19th-century Queen Anne–style bureau-cabinet.



A Skyline View

Sleek Spaces Define a Residence Above Central Park

INTERIOR DESIGN BY MICHAEL DE SANTIS, ASID
TEXT BY JEFFREY SIMPSON
PHOTOGRAPHY BY DURSTON SAYLOR







For a Central Park West apartment blessed with "terrific views and a very practical layout," designer Michael de Santis gave his clients a serene yet multilayered backdrop that complements their city lives. PRECEDING PAGES: The husband, who is CEO of his own large company, requested an informal work space that wouldn't turn its back on the park. De Santis designed a desk covered in dark leather stamped to resemble lizard and added a *faux*-tiger chair. The couple found the Kutani globular vase at Christie's. LEFT: In the living room, Déco is given a contemporary edge with a Dunand-inspired screen, round mirror, oversize candlesticks and brass-handled urns, all from Lorin Marsh. Club chairs by Karl Springer have polished palisander frames and sueded-leather upholstery; they surround a Springer leather-framed table. Imari circular charger was another Christie's find.

"I WOULDN'T MIND having this apartment myself," says Michael de Santis—no small praise from a designer whose projects may include up to fifteen Manhattan apartments at any given time. What makes this one special is a combination of layout and views—a panorama of Central Park and distant skyscrapers seen from broad bands of windows that give it the feeling of a quintessential New York apartment. A bit grander than a pied-à-terre, it combines the excitement of a sophisticated perch in the city—useful for staying over after the theater or a day of shopping—with the comfort of a homey retreat from city stress.

This is not the principal residence of the owners, a married couple with varied business and charitable interests, so both de Santis and his clients felt free to create a stylish stage setting for the drama of city life. Creative multiple uses for limited space further define the apartment as an only-in-New York one. For instance, the owners wanted a desk facing the window, so de Santis designed one that elegantly hides a bulky air-conditioning and heating unit. Similarly, he designed sleek columnar stands to hold the stereo speakers, and a console table that can stand discreetly against the wall or be expanded for dining when the clients choose to entertain in their aerie. Punctuating these smoothly shifting dual-purpose pieces of furniture are objects from the clients' art collection, including a Japanese Kutani vase and an Imari charger.

The color scheme for the apartment—oyster-hued walls and marble floors, contrasting with the warm browns of polished wood—began with de Santis's discovery of a *faux*-tiger rug in the Tibetan style, bordered with two narrow bands of colored stripes. He then found a *faux*-zebra

One colorful element of the design is omnipresent—the expanse of the park through the seasons, accompanied by the gleaming skyline.



Michael de Santis knows his Manhattan apartments and has an expert's eye for the nuances that separate character from cliché. "Some apartments are more severe," he says, "and some may be more dramatic, but this is one of the most subtle. It's the small touches that pull an apartment together and give it depth." Here, the smallest touches pack a wallop because they are confident and strong, like the decorative arts they showcase.

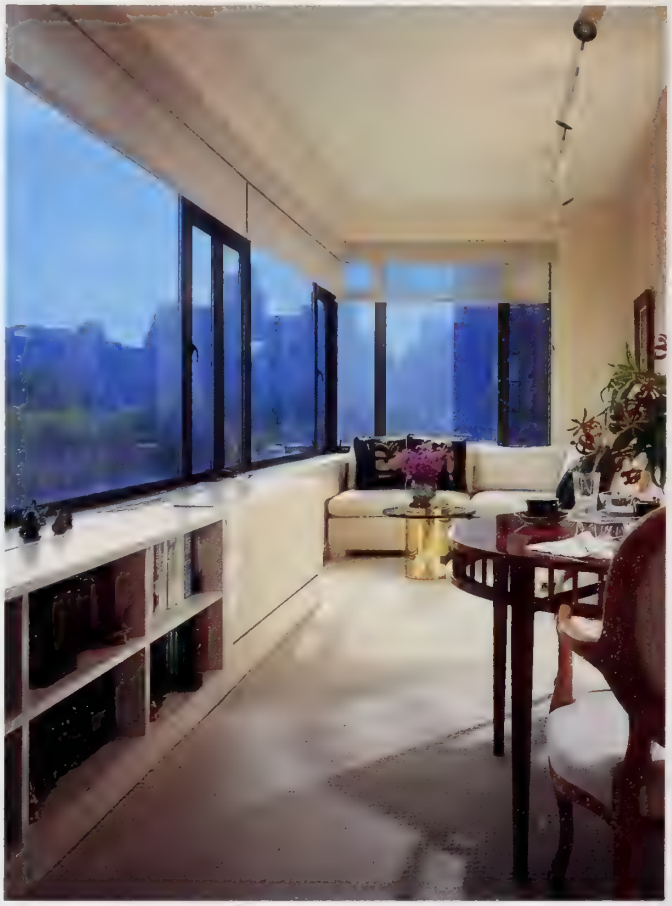
"When an apartment is finished," says de Santis, "when the clients see it full of flowers and with the right art in the right places, they get very excited. That's a moment I look forward to—it's like opening night at the theater. But the excitement has to last longer."

New York is a city of performance—on the stage, in the confrontations of the boardroom, in the struggles of artists with their work all over town. The renewable exhilaration he communicates to his clients is Michael de Santis's finishing touch for an apartment that is at once the stage for grand performances and a backstage retreat from which to contemplate the city beyond its windows.□

rug, covered the sofa pillows in tiger-striped material and added a folding screen that looks like one of Dunand's designs for the *Normandie*. Now the mood of Art Déco elegant nonchalance only lacks Fred Astaire, Ginger Rogers and a chrome martini shaker.

The clients are longtime collectors of art. "In their other house, they show southwestern and native American pieces," says de Santis. Here they have developed new interests, inspired perhaps by the Tibetan-style rug. In addition to the nineteenth-century Japanese porcelain, they acquired an embroidered silk robe from about 1850, woven for a Manchu noblewoman. "With some clients you have to do the shopping," says de Santis, "and bring them every vase or painting. These people knew what they wanted from the beginning, and then they found more objects—such as the Chinese robe—that were pleasant surprises for both of us. They're not afraid to explore."

While the apartment's palette is muted, it has a warmth that de Santis finds especially important in New York City. "We didn't use gray," he says, "because it would have produced a much colder feeling." As it is, the pale tones offer consistency without confinement, allowing the art to stand on its own and not simply serve as parts of the design. Also, of course, there's one colorful element of the design that is constantly changing and omnipresent in the rooms—the expanse of the park through the seasons, accompanied by the skyline gleaming in the sun by day or glittering by night.



ABOVE LEFT: Beige travertine floors offset animal-motif rugs in the living room. Tiger-print pillow fabric, Karl Mann. From Jack Lenor Larsen, an open-arm chair covered in ivory silk canvas. Sofa fabric, Manuel Canovas. Fireplace accessories, Danny Alessandro. ABOVE RIGHT: The southeast corner became a solarium area for dining or reading. Desk and bookshelves designed by Michael de Santis also disguise a heating and air-conditioning unit. Wool carpet from Stark. Silk sectional fabric, J. Robert Scott. OPPOSITE: In the master bedroom, plantation doors conceal extra closet space engineered by de Santis. The simple palette emphasizes the lines of a bleached-mahogany Swedish Biedermeier chair, circa 1850, from Lorin Marsh. Needlepoint pillow was a 30th anniversary gift from wife to husband. Bedside clock, Tiffany's.





New York State of Mind

Hannah and Alan J. Pakula's Apartment in the Sky

TEXT BY ROBERT FIZDALE AND ARTHUR GOLD
PHOTOGRAPHY BY DERRY MOORE



"I'VE ALWAYS DREAMED of living 'down in the dumps on the ninetieth floor,' à la Cole Porter," says Alan J. Pakula. The film producer-director-screenwriter's dream came true when he and his wife, Hannah, bought an eagle's-nest apartment high above New York's East River.

Before they moved in, the Pakulas decided to give a book party for a friend. There wasn't a stick of furniture in the place, but that didn't deter them. They decorated painter's ladders with flowering plants and covered the floor with brown paper. The magnificent view completed the décor. It was High Bohemia at its best.

It wasn't long before the apartment was all done up. "I imagined living here would be like a forties movie," says Alan Pakula, "with the backdrop of the Queensboro Bridge out there, and people having problems—but not real problems. They would always be well dressed, and Barbara Stanwyck would be coming up in a great evening dress, and it would all be fun. So we left our Park Avenue apartment—it was too big anyway—and moved here.

"Hannah, who loves eighteenth-century moldings and fireplaces, and lots of cozy corners, surprised me when we



When Hannah and Alan J. Pakula (above, before an 18th-century Chinese Buddhist painting) moved into their New York apartment overlooking midtown and the East River, she wanted to add some traditional touches to soften its contemporary look. "We like details and moldings," says Hannah Pakula, "but didn't want to violate the apartment's basic architectural concept." OPPOSITE: In the living room, the Edwardian library table is "one of only two pieces of furniture we bought for the apartment," she notes. On it rests Corot's oil *Les Bords du Tibre dans Rome.* Sofa, and striped chair fabric, Brunschwig & Fils. TOP: "We envisioned the living room wall as something from an old Victorian or Edwardian studio," she explains. They lined it with posters and lithographs by Toulouse-Lautrec, Matisse, Leo and Steinlen. The wallcovering was glazed and stippled to enhance its color and depth.



"I imagined living here would be like a forties movie," says Alan Pakula, "with the backdrop of the Queensboro Bridge out there."

The library/dining room's striped Cowtan & Tout wallcovering and simple soffits—designed by architect Michael Watson—create a background for traditional furniture and objects. The mahogany-and-brass Louis XVI table holds an English Ridgeway dessert service. On the Georgian oak sideboard is a 19th-century Chinese vase made into a lamp.

first saw the apartment. 'Let's take it,' she said, even though there was not a molding in sight. It was all glass and cement and dramatic views with nothing cozy about it. She really deserves the Annual Good Sport Award."

Hannah Pakula, the author of a fascinating biography of Queen Marie of Romania, says, "I knew it was Alan's dream, and I thought it would be fun to see what we could do with it. I realized that the architecture did not lend itself to moldings, let alone boiseries, which would have been ludicrous." The problem was solved by their architect, Michael Watson, who designed simple soffits more in keeping with the basic structure, while turning what was originally two apartments into one.

Hannah grew up in Los Angeles and considers herself a true Californian, although she was born in Nebraska, birthplace, she points out, of some of the most important film stars—"Astaire, Fonda, Brando, all the best!" Alan, who was born in New York, knew he wanted to be a director when he graduated from Yale. He headed straight for movie-town, where, at twenty-two, he became assistant to the head of production at Paramount. From the late fifties to the late sixties he produced seven memorable films with Robert Mulligan as director, including *To Kill a Mockingbird*. It was just the beginning. Yet to come were the films he would direct, among them *Klute*, *All the President's Men* and *Sophie's Choice*.

The Pakulas are not idle folk. Alan is turning Scott Turow's best-selling *Presumed Innocent* into a film, and Hannah is at work on a biography of Empress Victoria of Germany, the daughter of Queen Victoria. Alan Pakula rehearses his actors for weeks before shooting a film and also works closely with the set designers to provide the backgrounds that his film characters would be likely to live in. So it is hardly surprising that he is as deeply involved as his wife in decorating the places *they* live in. They wanted to avoid the kind of New York apartment in which everything is sacrificed to the view. "They're usually all beige and white," says Hannah.

"Sort of the Hindenburg School of Decoration," adds Alan. "We decided to do the apartment as though it had no view. I have one eccentricity: I don't want a living room or a dining room—or a kitchen either—where you can't come in at night and flop into a chair and sit and read, or listen to music, or watch TV. And I don't want to feel, 'Oh,



God! I've just come home and spoiled the composition.'

"We did the living room in several areas. I like spacious rooms, but it should be possible for people to be seated near one another. It's astonishing how much they reveal about themselves if they are, and how un-intimate the conversation can be if they're not.".

The Pakulas have lived in California more than in New York, but they are not your typical Hollywood couple whose style is to buy a Beverly Hills mansion, throw out all their furniture and start anew. They are more like the ancient Romans, not only in their patrician taste and intelligence but in their devotion to the lares and penates, their treasured belongings and the household gods that protect them. Hannah puts it more modestly: "We love our furniture. We only bought two pieces for this apartment. Everything else started out in California twenty years ago. We're like Gypsies—everything goes with us wherever we go. Of course, we change the wallpapers and fabrics. I love to go through fabric houses—it gives me a sensuous pleasure."

Together the Pakulas have created an apartment in the sky with the comfortable charm of a country house. When the lovely afternoon light begins to fade, electricity takes over, and that, too, is particularly attractive.

Since the Pakulas do their decorating as a team, the question of who does what arises.

"I like to deal with the spaces and the arrangement," says Alan, "and Hannah likes to deal with the details—the furniture, the colors, the objects, the fabrics . . . "

In other words, she chooses everything?

Alan doesn't say yes or no, but he looks at his wife with the eye of a connoisseur of beauty, and says, "And she even chose me!"□



ABOVE: "We like being surrounded by our books, objets d'art and antiques, collected over many years, and we love our neo-Gothic folly—the English library steps that we've filled with family pictures," says Hannah Pakula. On the top step is a 19th-century tole castle. RIGHT: In the master bedroom, fruitwood tables flank a Louis XVI–style bed and crown.



Art: Paintings of New York

The City's Many Faces Captured on Canvas



TEXT BY MICHAEL M. THOMAS

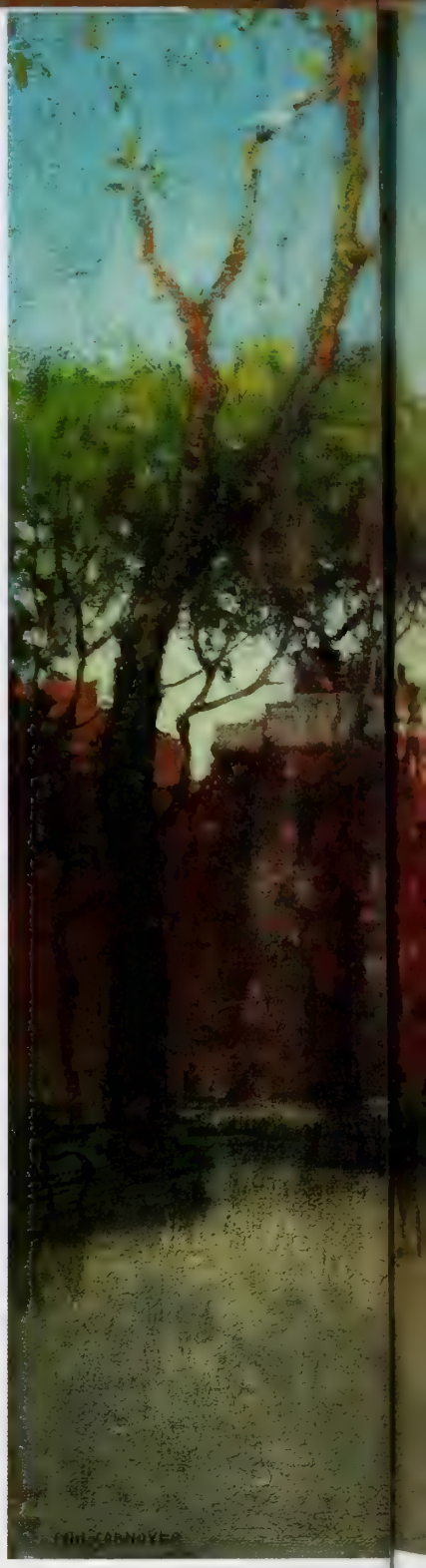
Allied Flags, Union League Club, Childe Hassam, 1917. Oil on canvas; 30½" x 49". The Union League Club at Fifth Avenue and Thirty-ninth Street, with its glorious display of flags, was painted in April 1917, the month the United States entered World War I. "The man who will go down to posterity is the man who paints his own time," said Hassam in an 1892 interview, years before beginning his famous flag series. Kennedy Galleries, New York.

IN THE YEARS immediately following World War II, my brother and I spent a good deal of time with our spinster great-aunt. Over the sofa in her living room hung a painting I could never take my eyes from; it was by Childe Hassam, a name that in those days meant nothing to me—only years later would I come to see him as Manhattan's Pissarro—and it depicted people hurrying across Union Square on what I took to be a blustery March or November forenoon. In the decade and a half since Aunt Mary died and her fine Hassam went to her beloved Museum of the City of New York, I have thought often of that picture.

How nice and engaging a pastime it would be, I've reflected, to form a collection of paintings, drawings and prints of the city—of Manhattan in particular, but with room for the outer boroughs, too, for a few lively Reginald Marshes of Coney Island, or some of those mid-nineteenth-century prospects of downtown. They never fail to wrench with their sense of the way we lived then, notwithstanding that we know that New York has been ever as we find it now—more or less.

And a fine collection it would be, too, because alone of the world's great cities, with the obvious exception of Venice, New York justifies such a focus on its own strength and merits. It





LEFT: *Manhattan Rhythm*, Leon Kroll, circa 1913. Oil on canvas; 48½" x 36¼". Executed during the artist's early association with members of the Ashcan School, Kroll's canvas records a colorful glimpse of urban life—a subject that captivated painters of the period. Grand Central Art Galleries, Inc., New York.



ABOVE: *Washington Square, New York,* Paul Cornoyer, circa 1900. Oil on canvas; 18" x 24". While abroad, Cornoyer was influenced by French Impressionism and fascinated by Europe's famous cities. In 1898 he moved to New York and made its street scenes the focus of his work. Spanierman Gallery, New York.

stands up as a *subject* in a way no other metropolis does.

This is not to say that the city has been limned by artists as great as those who have painted Rome and Paris, or Amsterdam, for that matter. By the time New York achieved its ascendancy as the art capital of the Western world, representation and likeness were no longer the preferred currencies in which the greatest artistic geniuses transacted their business. Obviously I exclude photography from this generalization, and indeed it can be argued that whether in the hands of Jacob Riis or Stieglitz, of Berenice Abbott, Weegee or ... (in our time a dozen names come immediately to mind, too many to list), the camera has done honor to the



Thompson and Bleecker Streets, George Luks, circa 1905. Oil on canvas; 20" x 30". Inspired by the realist tradition of Thomas Eakins, Luks—who was to become a member of The Eight—rejected the academic aestheticism of the day in favor of art closer to life, "driven by a deep-seated impulse to translate life into paint." The artist's preference for the common man is exemplified in a Village street scene south of Washington Square. Babcock Galleries, New York.

"city of many waters" as to no other.

The reason, I think, is simple. New York *is* change. Until very recently, Paris remained Baron Haussmann's monument; the principal edifices of Rome were not much different from what a visitor might have seen a hundred or so years ago; Amsterdam is likewise locked in time and image. But New York transforms itself with a relentlessness that has by turns intimidated, aggravated, intoxicated its denizens and observers. But no matter how great their chagrin may be, as in Henry James, no less do they confess themselves utterly beguiled by the very pace and flux they deplore.

In the four hundred years of its history, Manhattan and the outer boroughs have shown the world as many faces as all the world's artists could wish. It may be a city of six million stories, but it is also a city of six million images, from the intimacy of stoop-fronts to the soaring geometry of its massed architecture, from the magic of its brilliant nights to the great gull-specked sweep of its harbors and rivers. Careful pose and chaos are both embraced in its visual catalogue; manicured order and noisome hurly-burly exist side by side for the draftsman's or painter's eye; the engraver's burin may scratch out a deserted morning street or the electric commotion of a prizefight.

To my eye, certain artists have gotten aspects of New York remarkably "right." What civilized heart will not yearn for the joyful, spring Sunday morning cheeriness of Childe Hassam's festive paintings, the sense of *cleanness* that infuses his work? Georgia O'Keeffe seldom came closer to matching her promise than in her striking nocturnes of the 1920s. No one has ever done better with the fall of light in East Side apartments, where the painted surface resounds faintly with hushed voices, than John Koch. One could go on and on.

Perhaps the most appealing outcome of the city's fascination for artists is the way in which its sheer variety and vitality seem to take even smaller talents by the scruff of the neck and shake them until they disgorge their best work. Painters such as Luks and Guy Wiggins seldom achieved the effect or charm that somehow flowed onto their brushes when their subject was the city.

What a cornucopia, then, could this be for collectors. So much to begin with: the rumbustious street

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LEFT: *View of Wall Street,* Guy Wiggins, circa 1930. Oil on canvas; 39½" x 29½". Veiled by a light snowfall, Wall Street with Trinity Church at its head is captured by the Brooklyn-born Wiggins, whose architectural training is often evident in his paintings of New York's buildings. Graham Gallery, New York.

BELOW: *Broadway at 95th Street,* Richard Hayley Lever, circa 1920. Oil on canvas; 16¼" x 20¼". A painter of street scenes, landscapes and floral still lifes, the Australian-born Lever came to America in 1911 and was soon counted among the most widely exhibited artists in New York. Richard York Gallery, New York.



Unconventional Appeal

An Imaginative Update for Park Avenue

INTERIOR DESIGN BY BETTY SHERRILL AND
ETHEL SMITH OF MCMILLEN, INC
TEXT BY SUSAN MARY ALSOP
PHOTOGRAPHY BY PETER VITALE

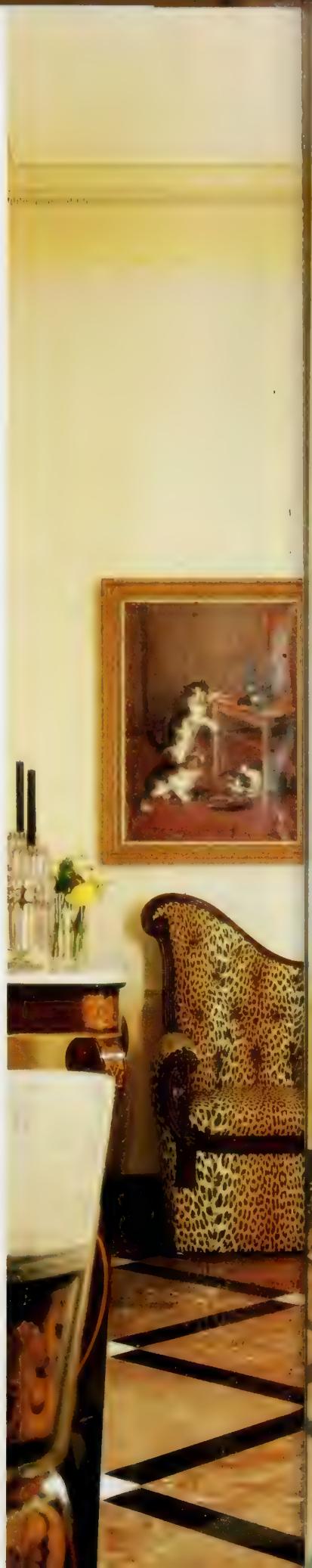
WHEN A DUPLEX apartment high above Park Avenue was planned for a young couple, their request was for rooms with maximum comfort but light and fanciful, with a feeling of gaiety. The views from every window are spectacular: west over rooftop terraces and Central Park, south over the entire New York skyline. Betty Sherrill and Ethel Smith of McMillen agreed with the owners that they should make the most of these views. "They knew exactly what we wanted," says the wife.

It was back in 1923 that Mrs. Archibald Brown opened the design house of McMillen, and when she turned over the business to the talented young people she had trained, certain ideas had been instilled in them. Ethel Smith, who has been with the house for sixty years, and Betty Sherrill, who has been president of the company for the last fifteen years, are famous for the high quality, restraint and lack of trendiness that are McMillen's trademarks.

For instance, the windows in the living room might well have carried heavy damask draperies, valanced and fringed in the rich English style. Instead, light dances through a sheer white chinoiserie print hung from giltwood poles. The room has a sun-filled country feeling by day. By night the lighted skyline of Manhattan is wonderfully dramatic.

When the present owners purchased the apartment, it had not been touched for many years and it had become a somber, dated relic of the Art Déco period. "The walls were all grayish," says the husband. "You know that gray and yellow of the twenties?" It took months of hard work to produce the effect one sees today. The couple wanted interesting furniture of quality, some antique, some modern. They already owned some of the pieces—for example, the black-and-gold-lacquered chinoiserie grand piano in the living room had belonged to the wife's family.

There are other Oriental pieces in the room as well. A pair of Chinese black-lacquer cabinets inlaid with mother-of-pearl are lighted to show a collection of Canton rose porcelain. On the walls hang two rare Japanese screens of the Kano School. The nineteenth-century French garnitures on the English mantelpiece are also objects of high quality, yet this big room is anything but pretentious. The owners delight in what the wife calls "whimsical furniture." Nothing could be more full of whimsy than the palm tree torchères with monkeys. They come from a turn-of-the-century casino in France, and one can almost see Toulouse-Lautrec's heroine, Jane Avril, posing beside them in her plumed hat as she enters the room to the tune of an Offenbach waltz.



RIGHT: In the entrance hall of a Park Avenue duplex, classical touches such as a geometric-patterned marble floor contrast with the asymmetrical dynamics of Rococo Revival chairs covered with leopard-patterned fabric. Interiors were designed by Ethel Smith and Betty Sherrill of McMillen. FOLLOWING PAGES: The formal architectural moldings of the living room door are offset by whimsical turn-of-the-century plaster palm tree torchères decorated with monkeys. The rare circa 1760 Kano School Japanese screen is one of a pair that represent summer and winter.







Another note of whimsy is introduced in the entrance hall, which might have been a bit severe with its elegant marble floor and Regency chandelier. But lightening it are two eccentrically shaped Rococo Revival armchairs covered in leopard-printed cotton, and the leopard carpet that climbs up the stairs. This is a cheerful, unconventional entrance to a Park Avenue apartment, more like something out of an English country house.

The dining room, with its red strié walls and its huge windows simply dressed in unlined printed cotton, has a country house feeling also. The Federal-style dining room table is probably by Duncan Phyfe, and the couple and their four sons take their meals sitting at it on Federal-style chairs. When they entertain, two round tables can replace the Duncan Phyfe.

Another example of the creative mingling of antique and modern is in the master bedroom. The 19th-century French commode, antique Venetian mirror and traditional marble mantelpiece marry happily with the most contemporary piece in the room, a four-poster bed of Lucite and brass. The same modern materials are used in the low tables in the living room, where their black-glass tops and brass legs blend in easily with the antique furniture.

The house of McMillen has always been associated with the finest traditional design, but Betty Sherrill and Ethel Smith also know how to mix the best of several centuries. When they work with such imaginative owners, the result is one of the most stylish apartments in New York. □

"My adage is to try everything once," says Betty Sherrill. "Here, we created a mix of Art Déco and eighteenth-century detailing." BELOW: Georgian-style pine paneling provides warmth in the library. Walter Gay painting over the mantel.



ABOVE: A Georgian fireplace wall with shell-topped niches in the dining room is accented by an eglomise overmantel mirror and a 19th-century Rockingham dinner service collection. An Edward Potthast oil overlooks the triple-pedestal Federal-style table. Scalamandré chair damask. Stroheim & Romann draperies. Chandelier from Philippe Farley.

RIGHT: Modern and antique furnishings interplay in the master bedroom, which is embellished with a Montezin floral still life, *faux*-malachite mantel and 19th-century French marble urns. Louis XVI–style commodes and a gilt chair counterpose the streamlined Lucite uprights of the canopy bed frames. Clarence House printed cotton on swags and bed.

Restraint and lack of trendiness are McMillen's trademarks.



Metropolitan Flair

Telling Details for Jackie Rogers in Manhattan





TEXT BY CAROLINE RENNOLDS MILBANK

PHOTOGRAPHY BY BILLY CUNNINGHAM

HANS NELEMAN

Rogers likes color as an accent, in both interiors and fashion.

"I've lived here for years," says fashion designer Jackie Rogers (above) of New York. Despite the hectic pace, she adds, "I can't imagine living anywhere else." Rogers, who began her career as a model for Chanel, today creates a successful line of women's clothing. INSET: A pair of Cy Twombly drawings are displayed in the living room of her Park Avenue apartment. The writing desk supports a tray filled with jade objects. OPPOSITE: A painting by Roy Lichtenstein and a Richard Linn collage also hang in the living room. On a low table designed by Jackie Rogers is a Lichtenstein metal sculpture. On the floor is a Turkish prayer rug.


BAUHAUS







TOP: Art Déco and turn-of-the-century posters from Paris decorate the walls of the master bedroom. The collage is by Krisell. A satin quilted jacket from Jackie Rogers's fall collection is shown below. ABOVE LEFT: Among the artworks in the library are a turn-of-the-century English engraving and a surrealistic oil by Topor. ABOVE RIGHT: Bert Stern's self-portrait with Marilyn Monroe and I. Klein's Mighty Mouse cartoon, created for the Animal Rescue Fund, are paired on the dressing table in the bedroom. Chinese jade carvings and a Japanese tobacco pouch with netsuke are some of the objects Rogers has collected over the years at shops on Portobello Road in London.

It is Fellini whom she credits with teaching her a certain "inspired quality," she explains.

THOUGH JACKIE Rogers's clothes are worn by such notables as Jacqueline Onassis, Lee Radziwill, Meryl Streep and Diana Ross, her couture salon on East Sixty-seventh Street, off Madison Avenue, remains largely undiscovered by New Yorkers. There is something of the air of the secret garden about the discreet sign, the unprepossessing lobby and the perfection of the clothes within. The typical Jackie Rogers collection is small, but what there is, is "cherce."

Designs this easy-looking could only be carefully conceived. Styles are pared down to their essences, as in the long dress with its bodice twisted into a knot at the waist; the saronglike skirt knotted at one hip; chiffon-tiered gowns; dresses cut like slips or boat-necked T-shirts; and classic single-breasted blazers. Colors are limited, but not according to what is dictated by fad or color consultant. Black and white dominate, highlighted by occasional strong tones of peach, aquamarine or American beauty rose. Fabrics include charmeuse, chiffon, linen, jersey and menswear woolens, but there are also channel-quilted satins and lace the color of burnished anthracite—novel but hardly novelty materials. Well-chosen details from the repertoire of dressmaking keep Rogers's designs from being minimal. Her favorite touches include picot edging, cartridge seams, tucking, and fabrics like silk georgette cut away to reveal a chiffon underlay, as in the waists of her jackets. If a style works, it stays in the collection until a better one comes along.

Jackie Rogers has been designing clothes for herself ever since she was a teenager in Brookline, Massachusetts, where her mother was a milliner. But what Rogers always wanted to be when she grew up was an actress. After graduating from the University of Miami, she moved to New York to study acting and to model. As a house model for venerable Seventh Avenue designers like Ben Reig and Nettie Rosenstein, she often had to stand utterly still while the clothes were fitted, or designed, directly on her. As she would later when she worked for Coco Chanel, Rogers had the chance to observe both the most creative and the most nitty-gritty aspects of fashion design close up.

After several years in New York, Rogers spent a sojourn in Italy during the early 1960s. There, she modeled for the top Italian couture houses Simonetta and Fabiani and also appeared in Italian movies, notably Fellini's *8½*. In between films she worked in Paris, for Chanel, where her broad shoulders won her the coveted position of favorite house mannequin. All of Chanel's collections were fitted on Rogers while she was there, and, as would be expected, she soaked up a lot seeing the great couturier at work. Still, it is Fellini whom she credits with teaching her a most important aspect of design: a certain "inspired quality," she explains. Today Rogers works by draping the material on the figure, noting, "It's much more gratifying, and you can go much further than you can with just a drawing."

When she returned to New York, Rogers discovered that her hairdresser was cutting more and more men's hair, so together, in 1968, they opened a salon for men. The salon came to be more than just a barbershop; it was something like a private club whose members included Jack Nicholson, Al Pacino, Dustin Hoffman, John Belushi, Engelbert Humperdinck and Tom Jones. As Rogers began helping her clients with their wardrobes as well as with their hair styles, the salon also became a men's boutique, the first to import Giorgio Armani clothes to this country.

In 1973 Jackie Rogers won a Coty Award citation for creative retailing. She switched to designing women's clothing in 1977. She then operated various boutiques on Madison Avenue before turning to couture in 1988, when she moved her salon off the avenue to East Sixty-seventh.

That Rogers's aesthetic is an evolving one shows both in how her collections grow out of one another and in the design of her apartment, which has undergone several transformations since she first moved to Park Avenue in 1971. At first everything was black, with the walls covered in inky paper; then came a predominantly beige period; and finally the apartment was painted stark white. The no-color of objects such as ancient Chinese bronzes, ivory-inlaid Indian rifles, African ebony carvings, a pair of enormous ice tongs with a rusty patina and an antique leather Vuitton trunk add subtle definition to the palette of black moiré upholstery, parquet floors enameled in beige, and white walls—vestiges of the apartment's various transformations.

Jackie Rogers likes color as an accent, in both interiors and fashion, and she prefers to leave her walls somewhat blank so that she can experiment with rotating her collection of objets d'art and paintings. Many of the artworks, like the Cy Twombly drawings in the living room, were given to her by the artists themselves.

When it comes to looking ahead to the 1990s, Jackie Rogers predicts that design will be more elegant. She is characteristically direct when she observes, "The world is a serious place and one cannot remain absolutely impervious to all that is happening. There is no place in serious people's lives for frivolous, foolish clothing. My clothes are honest, sincere and well designed."□

Antiques: Napoleon III Style

Splendid Sophistication of the Second Empire



Chair, French, circa 1850. Ebonized and gilded wood, embossed velvet; 26"x 17". Gilded or lacquered, upholstered or caned, a variety of easily moved *chaises volantes*, or flying chairs, came into widespread use, reflecting the informality of social gatherings during the Second Empire. Juan Portela Antiques, New York.

PF.LUCIANO

TEXT BY JOHN A. CUADRADO

Mirror (one of a pair), French, circa 1860. Ebonized wood and etched glass; 49″ x 40½″. Extensively carved ebonized wood in dramatic juxtaposition to finely etched glass exemplifies the Second Empire penchant for contrasting dark surfaces with glistening decorative details. Philippe Farley Inc., New York.

BELOW: *Cabinet*, French, circa 1860. Ebonized wood, ormolu and porcelain; 43″ x 66″. During the Second Empire, a period of revivalism, furniture makers looked to earlier styles as their primary source of inspiration. In the spirit of Louis XVI, porcelain plaques in the Sèvres style of painting ornament an elongated D-shaped cabinet. Sotheby's, New York.







OPPOSITE: *Pair of doors,* French, circa 1850. Lacquered and painted wood; 99" x 63". An intricate medley of neo-Rococo motifs frames painted European landscapes, floral bouquets and lacquered chinoiserie panels. The unseen side bears Boulle marquetry trompe l'oeil. Juan Portela Antiques, New York.

ABOVE: *Pair of chairs,* French, circa 1860. Wool; 35" x 23" each. The profusion of upholstered chairs during Napoleon III's reign can be traced to the prevailing emphasis on comfort. Finely woven Turkish textiles enhance two pieces, from a set of five chairs and a settee. Howard Kaplan Antiques, New York.

DURING THE SECOND EMPIRE Napoleon III sat on the throne, but in Paris pleasure reigned. Paris was the unrivaled arbiter of style, the globe's leading purveyor of culture and of sin. This was the age of Offenbach, the cancan and the courtesan. Both empress and courtesan alike could be seen at extravagant balls, dancing under gaslight chandeliers in shimmering jewels and low-cut gowns with hooped crinoline skirts. Noblemen and crowned heads from as far away as Cairo and St. Petersburg flocked to the French capital to hold court at the Jockey Club and the Café de Paris alongside parvenu financiers and industrialists enriched by France's new imperial order.

For the court at the Tuileries and the bourgeois elite, excess ruled the day. Napoleon III had seized power by means of a coup d'état, and both the emperor and the new industrial class turned to the conspicuous display of wealth to confirm and legitimize their ascendancies. The household furnishings of the period reflected this taste for splendor. The home was the primary field of battle in the all-out social competition of the hour, and no less than the newly crowned emperor, freshly minted millionaires turned to grandiose visions of the past to invest their homes with a quality of timeless, hereditary privilege.

This look backward was almost encyclopedic in focus, making the furniture of the Second Empire a veritable retrospective of several hundred years of French cabinetmaking. Never before had such a diversity of styles met in the same residences, or for that matter in the same pieces of furniture. This was not imitation pure and simple, for craftsmen pillaged pattern books with little concern for accuracy, mixing decorative devices from different periods at will. "Renaissance" buffets supported by allegorical figures might boast images of Romeo and Juliet or of hunting dogs in pursuit of game. A canapé might sport Louis XIII turned legs, Louis XV arms, Louis XVI seat backs and Regency gilt-bronze mounts.

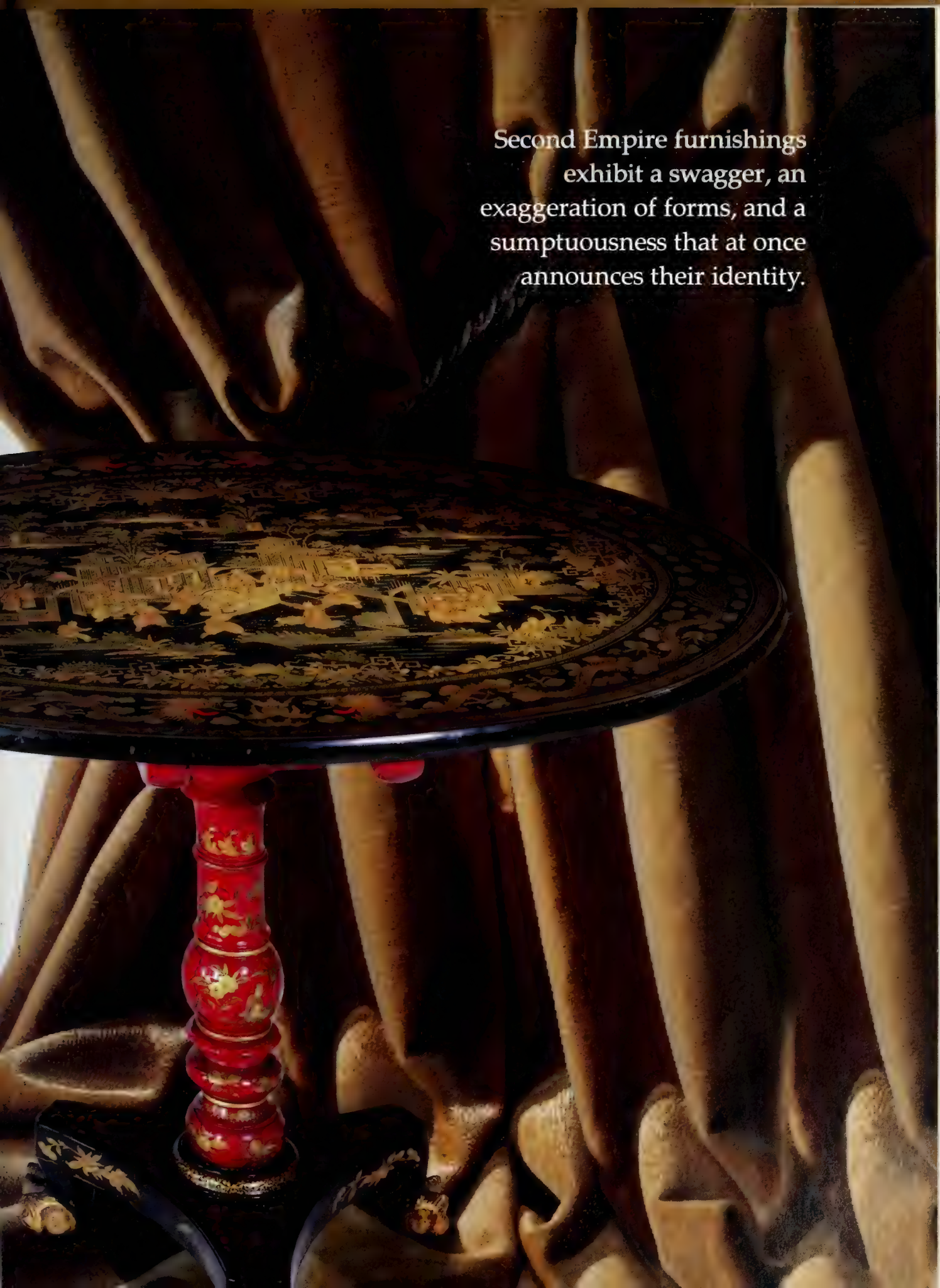
Yet however free the juxtaposition of decorative elements, all whims were not indulged. Good taste suggested that each "style" be reserved for a particular room. Neo-Renaissance and neo-Gothic tables, chairs and sideboards tended to be used in dining rooms in both middle- and upper-class homes. The Louis XV and Louis XVI styles found their places in the salon, with Louis XIV Boulle-

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Two tables similar in form yet divergent in decorative embellishment reflect the eclecticism of the period. RIGHT: *Tilt-top table,* French, circa 1860. Ebonized and painted wood and mother-of-pearl; 30″ high. Florence de Dampierre Antiques, Ltd., New York. OPPOSITE *Tilt-top table,* French, circa 1860. Lacquered wood; 29″ high. Objets Plus Inc., New York.

FELICIANO



Second Empire furnishings exhibit a swagger, an exaggeration of forms, and a sumptuousness that at once announces their identity.

For a couple with an array of French and English furnishings, Peter Marino designed an apartment with a distinctly Swedish sensibility. BELOW: Chinese Export pieces in the entrance hall are displayed alongside a 1753 self-portrait by Tischbein the Elder. Atop the circa 1780 Swedish table is a Royal Copenhagen presentation urn. Settee is 19th-century Russian. RIGHT: A Louis XV–style *bureau plat* and a pair of English screens are featured in the living room. From the collection of Empress Joséphine is Ferdinand Bourjot's 1804 oil of the Château de Fontainebleau.





Stockholm on the Hudson

Infusing an Upper East Side Residence with Nordic Light

INTERIOR DESIGN BY PETER MARINO, AIA
TEXT BY STEVEN M. L. ARONSON
PHOTOGRAPHY BY DERRY MOORE





THE COUPLE HAD just snagged a sprawling nine-room apartment in a 1930s building in Manhattan's East Seventies. The wife was French and fond of Fine French Furniture; the husband, American, of English stock, and partial to English furniture. Synergizing this hybrid, architect-designer Peter Marino planted them in the Swedish countryside. "I said, 'Let's do an apartment full of Swedish furniture,' " he explains, "because the Swedes have a Nordic approach, yet they've always looked to France for inspiration." The clients responded unstintingly. "Every time Peter showed us Swedish we both liked it," says the wife. "It's lighter than English, less ornate than French."

Of course, the term *Swedish* covers a fair range of decorative meaning. Swedish design is distinguished by light woods, good lines, *clarity* of line, beautiful glass, beautiful clear colors, a kind of cleanliness of vision, cleanliness of thought, a great respect for light. With winters so rigorous, Swedes adore the summer, worship the light. The sun is an obsession. On their ceilings some paint the sky, or fresco it, flecked with full summer daylight.

All this, Marino conjured. Yet the apartment is more souped-up Swedish than Swedish, for he has translated the language into an idiom richly his own. "Peter went to Stockholm several times," the wife says. "He visited all the museums and brought back photographs and sketches as blueprints for the decoration. One day he said, 'I think

OPPOSITE: *Portrait of a Poet*, an 1801 painting by an unknown artist, dominates a living room wall. Nicolas Robert's *Three Tulips* is at left. The Chesterfield-type sofa was designed by Marino and covered with Italian silk. One of a pair of Swedish Empire candelabra is set at right.

we should find out more about Swedish silver'—I mean, *that's* how he gets into an apartment. He got me to take a Swedish silver course with him at the Cooper-Hewitt, then we took a Swedish porcelain course there, and later we took sixteenth- and seventeenth-century painting classes at the Metropolitan. People said to me, 'Aren't you going to go back to work?' I used to practice corporate law. I said, 'I don't have time to go back to work.' "

Marino showed the couple samples of Nordic-looking marbles for the entrance hall. Together they chose a cold gray with a darker gray border that establishes the primary climate of the apartment: high ice and clean biting air. The inspiration for the hall, which doubles as a gallery for the clients' eccentric collection of porcelain of all shapes and sizes, was no less than the library of the Chinese Pavilion at Drottningholm Palace outside Stockholm with *its* mad collection of porcelain. "Swedes in the seventeenth century famously collected porcelain," Marino explains. "They all had a porcelain room." A Russian mahogany music stand, a Russian settee, a pair of prized eighteenth-century King Gustav III sconces ("a Swedish version of the Louis XVI style," Marino points out), and a table and two chairs whose legs all bear the ringing profiles of rams, huddle in the hall. The mood of chill distance is lifted only by a self-portrait of the eighteenth-century German painter Tischbein the Elder clad in a Venetian masquerade costume, his cap raised. "He salutes you as you walk in," says the husband.

After the salute, an embrace—from the living room, which in its warming density lies just ahead. It had been a dark, brooding room—long, narrow and wood-paneled. "You felt as though you were in a tunnel because only at the end of it was there light," the wife says. Marino had the paneling painted over, then worked to refract and reflect the light through a judicious selection and angling of pictures and furnishings. Today the room flatters whatever it displays. Most of the paintings are northern—witness *Sleigh Ride, Russia*. "The cold Scandinavian light is

"The Scandinavian light is what we wanted. Swedes don't use Pompeian red or dark pumpkin."



ABOVE: Over the living room mantel is a mirror framed in blue glass and gilt lead—found by the couple in Paris—by 18th-century Swedish artisan Gustav Precht. Russian mahogany chairs date from the end of the 19th century.

BELOW: Paintings in the living room include Thomas Blinks's *Sleigh Ride, Russia*, 1888; *Girl with Harp* by Charles Duchesne; and Feodor Bruni's *Prince Nikita Wolkonsky*. Secretary, 1820, is believed to be from Prague or Vienna.



what we wanted here," Marino says. And so the ceiling is painted white, and all the other rooms in the apartment are painted a cool mint or a cool gray or a warm pearl gray or a pale yellow. "Swedes don't use colors like Pompeian red or dark pumpkin," he adds. "After those long winters, all they want is light." The design for the stencil pattern on the ceiling—tendrils above dentil moldings—Marino took from a country house in Uppsala (Swedes at the turn of the century used stenciling in their summer houses as an element of ornamental pride). The whole apartment is garlanded accordingly, at a high level of technique of execution.

The most impressive Swedish piece the couple has collected is in the living room, over the fireplace: a peerless mirror by Gustav Precht, an eighteenth-century Swedish mirror maker known for his use of gilt lead trim. Framed in glass the deep cold blue of the Baltic Sea, the mirror redispenses Sweden into a New World landscape. It would be a rare visitor who would not idle under its crystal spell. "It's a very famous mirror," Peter Marino explains. "It's on the cover of a French book called something like *The History of Mirrors.* In the career of a mirror that's a real milestone." The wife adds, "We saw it in Paris, and my husband said, 'If I buy that mirror, I'm going to carry it back myself, on my lap.' So he bought a ticket for himself and a ticket for his mirror."

Almost everything in the room that the Precht reflects is of the highest quality. Swedish candlesticks and urns, along with some of the porphyry objects the clients have collected, glimmer on top of an eighteenth-century Swedish commode. An early-nineteenth-century Danish ("That counts as a combination of English-French taste, too," says Marino, eagerly) writing desk with gilt griffins is paired with a gold-and-brown-striped banquette that Marino designed—as he did several other pieces of furniture in the apartment—and had made by "my little upholsterers in France." A turn-of-the-century Russian shawl is draped over one of two facing love seats, both of them upholstered in a berry fabric singing of the North.

The lamps are jasper. "We tried to use all Russian stones," Marino says. "Stone mined from those mountains—the Urals." And there are diamonds, diamonds everywhere in the apartment—thanks to the diamond-square design that is etched on almost every door. "Counting cabinets," the wife marvels, "there are sixty doors that Peter designed or redesigned."

Many of the doors have glass panels that let light through, and yellow-checked silk draperies that are repeated on several of the windows. The scale of the check



The oak-paneled dining room—crowned by a Renaissance Revival frieze—was filled with turn-of-the-century Viennese furnishings "in keeping with the apartment's northern European feeling," says Peter Marino. Table, chairs and vitrine are by Josef Hoffmann. Koloman Moser designed the chandelier. Painting by Peter Dechar.





is, of course, heedfully Swedish. "That's where a lot of plaids came in," the wife elaborates. "Though my husband and I both love antiques, we didn't want it to look like grandma's apartment, all fuddy-duddy. We were trying to keep it young."

It took a month to get exactly right the pale mint green color that Marino mandated for the bedroom. He then devised a way to give the walls the further refined look he felt that they deserved: hand-painting them with gouache in the form of paneling. "It's not English," he muses. "And it's not French. It's . . ." It's a safe bet that if it's in *this* apartment it's Swedish. And indeed, the two nineteenth-century chairs in the room are Swedish and upholstered to boot in "a typically Swedish cotton plaid."

The Louis XV commode, the silver pieces on the George III rosewood dressing table and the French engravings, including several after Boucher and Chardin, all descended to the client from her great-grandmother, Princess Imperiali of Naples. The diamond motif on the bedroom door is repeated on both floor and molding. Marino designed the bed, "typically Swedish Neoclassical—very simple, almost severe." It boasts a diamond in a circle on the headboard and a diamond in the rough above—Tischbein the Elder's wife. "We *had* a bed and we gave it away, thinking our new one would be ready," the wife recounts. "Peter was making it from scratch, and it wound up taking longer than he thought. So one fine night we found ourselves sleeping on the floor. But the whole apartment was only one month late, and we still love and talk to Peter. In fact, he's working on our country house, which is going to be in the Swedish country style." Marino had the bedcover made with silk rosettes. "It's like a couture

OPPOSITE: Flourishing on a wall of the dining room are flower paintings and still lifes from the first half of the 19th century by Danish artist Johan-Laurents Jensen and, center, an 1844 work by Hermania Neergard. At right is a circa 1900 German ice bucket of silver plate and glass.

gown," he rhapsodizes. The wife adds, "It's exquisite, but he also had the good sense to make it practical." So, instead of sleeping *in* a ball gown, she sleeps under one.

The dining room, for a wonder, isn't Swedish, but it's in the neighborhood—Austria and Germany. The apartment was purchased from its original owner, who had had all the paneling imported from Germany. "The dining room was like a cave," the husband says. The stained-glass windows went to auction, but Marino, wresting harmony from discord, bleached the paneling to make it lighter and more Nordic-looking—to, as he puts it, "work in the scheme." The black-lacquered oak chairs and banquette are by Josef Hoffmann; Marino had them recovered in nineteenth-century Italian-style fabrics with more of those smiles-of-a-summer-night berries. Also by Hoffmann are the planters and a monumental vitrine that the clients use to store part of their collection of Marieberg faience and Rörstrand porcelain. Koloman Moser designed the dining room light in 1903 for his own father-in-law, and it's no simple ceiling fixture: four fringed opalescent glass lamps are suspended by electric wires dotted with black-lacquered wooden balls. "This kind of furniture—Hoffmann, Moser—is what I call intellectual," Marino pronounces. "It's so well drawn, so beautifully designed, so strict. I like the change from the living room, which we tried to make warm and inviting."

A whole wall of the dining room is given over to flower paintings by the nineteenth-century Danish artist Johan-Laurents Jensen, at one time head porcelain painter of the Royal Academy in Copenhagen. The Noguchi sculpture in a corner of the room, titled *Weight and Motion*, was a gift to the couple from the husband's parents, as was Peter Dechar's *Pears, Untitled*, of 1969. "That's considered the best year of his pears—he did a whole series," the wife explains, laughing. A green-and-gold Jugendstil carpet stretches across the floor. The draperies are gold and green as well—a Swedish check. "Every room has Swedish somewhere," Marino smiles. □

"This kind of furniture—Hoffmann, Moser—is what I call intellectual. It's so well drawn, so strict."



ABOVE: Heirloom engravings after Boucher and Chardin frame a George III dressing table in the master bedroom. BELOW: Tischbein the Elder's 1756 portrait of his wife hangs over a bed designed in the Swedish Neoclassical style by Marino. Walls were painted with paneled lines, characteristic of 18th-century Scandinavian décor.









Antiques dealers Marilyn and James Marinaccio (top) designed their apartment overlooking Central Park to accommodate their extensive private collection of Japanese art and antiques while maintaining the integrity of the 1920s-era building. ABOVE: In the entrance hall, an 18th-century crane screen is mounted above a red-lacquer-and-gold altar table. The bronze candlesticks and hibachi are 19th century. A 17th-century raven censer stands in the corner. RIGHT: A rare *namban* screen of a Portuguese ship arriving at Nagasaki hangs above an 18th-century altar table. Atop it is a Kamakura sculpture of Miroku. A Chinese scholar's rock rests on the floor.

East Meets West Side

James and Marilyn Marinaccio's Japanese Ethos

TEXT BY AVIS BERMAN PHOTOGRAPHY BY BILLY CUNNINGHAM



IF ORIENTAL TREASURES and easy ambiance are adeptly combined in the New York apartment of Marilyn and James Marinaccio, we should expect no less, for the couple have been devoted to Asian art for twenty years. After starting as private collectors, they founded Naga Antiques and went on to become important dealers in Japanese art. The Marinaccios interpret *naga* to mean guardian spirit, as symbolized by the protective figure of the dragon; the name has served them well, for the store, which has all kinds of objects, including an unparalleled inventory of folding screens, has flourished since its opening in 1971. They picked the word, however, "because people couldn't pronounce our name," says James Marinaccio. "In fact, people think we *are* Japanese and call up asking for Mr. or Mrs. Naga. But until we came along, the only ones specializing in Japanese art to the extent we've taken it had been Japanese."

The two met in the late 1960s and lived in the Middle East, Europe and Africa before settling in New York. On a trip to the Far East they were seduced by what they saw. "In Japan we had time to relax, travel into the countryside and experience the Japanese aesthetic," Marilyn Marinaccio says. "We had friends who rented a period villa and adopted the Japanese way of living. I remember evenings when we'd look through a window and see the moonlight on a branch of a tree and understand the inspiration for a scroll painting or a screen." Adds her husband, "But we never thought we'd be dealers. We became heavy collectors."

The Marinaccios fell in love with



"To create an aura of warmth, we added the rich textures and colors of Oriental carpets and lacquers," Marilyn Marinaccio says. To the left of the fireplace in the living room is a Kano School screen. Lacquer boxes and a 19th-century meditative sculpture are displayed beneath it. Bronze deer are 17th century. Above the mantel is an 18th-century No robe tray. The wicker daybed is covered with a Turkoman rug; beyond it is a Momoyama screen. In the corners are gilt-bronze lanterns from a 19th-century shrine. Tabriz carpet.





painted screens "because of their history and quality," and their own collection attests to this. An imaginative screen from the eighteenth century commemorates a great event of the sixteenth: the arrival of Portuguese traders in Nagasaki harbor. In this scene, the "barbarians," as they were called, are perched in their galleon as crowds of colorfully costumed townspeople rush to see them. Portrayed in another rare example are sumo wrestlers and sword makers, two classes that do not usually mix in the world of painted screens. The Marinaccios also own several less bustling screens that depict pure landscape—contemplative, spreading views of gardens, cherry blossoms, grasses and streams.

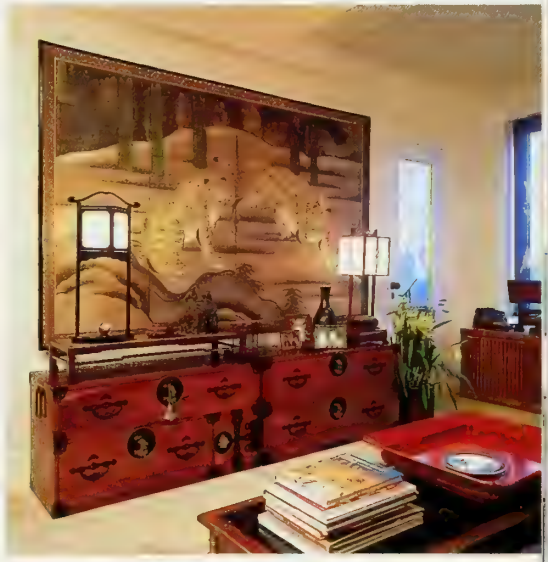
The Marinaccios have a keen en-

LEFT: Reed doors lead to the kitchen, where a circa 1800 mask of Okame is mounted on the wall. The black 18th-century tray was a gift from a Buddhist monk in Japan. BELOW: In the breakfast area, an American cherry wood table and Windsor chairs contrast with the Japanese elements, including a circa 1880 screen and a 19th-century apothecary cabinet. Atop it are two mid-19th-century Inari, or fox deities. In the corner is an antique fish shop sign; the window treatment is a 19th-century *sudare*. The table holds a silver coffee service on an 18th-century tray.

thusiasm for portrait sculpture, especially as it manifests itself in masks, dolls and puppets. "We love faces," she explains. "We found that artists really talk through these pieces, and that's what appeals to us." Tucked into alcoves and corners of the apartment, these physiognomies and figurines, often tiny, are rich in whimsy and humor. "Of all East Asian art," he says, "Japanese has the most humor, and we're not afraid of that." She continues, "We love to use our pieces to show off that fun and wit. When we entertain, we often take small objects and use them as centerpieces at the table."

As the Marinaccios' collection of Japanese art and antiques grew, so

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RIGHT: A pair of kiaki chests rest beneath an 18th-century screen of tigers in the master bedroom. An antique red-lacquer tray is displayed on an 18th-century table. BELOW: A Kano School screen is mounted above the bed. Beyond the Art Déco chair, which the Marinaccios found in Japan, is an 18th-century arita ware cat on a 17th-century Chinese bamboo stand; the Echizen vase in the corner dates from the 16th century. At right, an 18th-century Siamese monk sits on a lacquer traveling trunk. Behind it is a circa 1690 Kano School screen. Silk paisley from Ralph Lauren.



Diary of a Duplex

Barbara Goldsmith and Frank Perry on Park

WHEN I WAS PREGNANT for the third time and desperate for more space, I came across a vast, ramshackle Park Avenue duplex. The way the light flooded every room and the commodious space captivated me. That was a quarter of a century ago.

Initially there were extensive renovations followed by numerous trips to antiques dealers and the like, but within a year or so we'd settled in, and except for forays to art galleries, visits to the studios of artist friends and an unabating passion that led to the haphazard acquisition of paintings, sculpture and objects for birthdays, holidays or no occasion at all, that was pretty much it.

Our daughter once remarked, "My mother's idea of decorating is to get



"It's elegant and luscious but totally relaxed," says author Barbara Goldsmith (above, with her husband, studio head Frank Perry) of the Manhattan duplex they've shared for 20 years. Designer Renny Saltzman, who was asked to refresh the apartment, "created a new concept using all the old things we love." RIGHT: In the living room, a William and Mary table holds a Hellenistic diadem, a Greek figurine, a West African anklet, a Baccarat vase-lamp, and a pre-Columbian casting and pectoral ornaments from André Emmerich Gallery. Adamesque armchair from Stair & Company; Manuel Canovas dot print.



INTERIOR DESIGN BY RENNY B. SALTZMAN

TEXT BY BARBARA GOLDSMITH

PHOTOGRAPHY BY FELICIANO



Contemporary artworks are juxtaposed with traditional furnishings in the living room. James Rosenquist's *Lipstick and Gears*, 1977, hangs above the fireplace; George Luks watercolors are mounted over the Louis XV table. Bronzes include *Acrobat*, circa 1918, by Elie Nadelman, on the mantel; Henry Moore's *Family Group*, 1944, on the low table; and an African warrior, foreground. Scalamandré drapery fabric; Brunschwig & Fils floral chair linen; Clarence House print on fireplace bench.

everything in the best possible shape and enjoy watching it deteriorate." That wasn't entirely true. The truth was I simply didn't watch it at all. I was too busy living—there were children, and writing that often began after homework and kiddie bedtime, and friends, mostly in the arts and the world of ideas. Once in a television interview Barbara Walters asked me how I'd managed to balance three children and a flourishing professional career and I answered, "I was tired for about ten years."

I'm reminded of the refrain of a Judy Collins song: "And twenty-five years slipped away." Circumstances altered but the apartment remained a constant. I see our lives in this place as a series of snapshots: a daughter's six-year-old birthday party with children sprawled on the living room carpet watching *Captains Courageous* on a twelve-by-twenty-foot screen that we'd recessed into a soffit in the ceiling (it's still there). A vastly younger me with very long and abundant hair and a very short and skimpy skirt doing the twist with Cary Grant on the marble dining room floor. Flash forward—twenty years later: the living room chockablock with writers attending the forty-eighth International PEN Congress, precariously balancing plates on their knees while heatedly discussing poetry and politics in five languages; an engagement party with soft candlelight, tapestry tablecloths and white roses, white orchids and lilies of the valley twined around the dining room pilasters for that same daugh-



"Frank and I rarely acquire anything for an occasion or a reason," says Goldsmith. "We buy things and then figure out where to put them." Edward Henry Potthast's oil *Bathing Girls* is mounted above their collection of pre-Columbian figures in the library. Queen Anne armchair and circa 1720 English bachelor's chest from Stair; Queen Anne side chair and mahogany kettle stand from Florian Papp. Glazed chintz from Brunschwig & Fils. Desk set from Tiffany's. Antique Bessarabian rug.

ter somehow miraculously grown.

With the passing years kids grew up and out, writing became more consuming, a word processor, Xerox and fax replaced our daughter's antebellum canopy bed once bedecked with toile de Jouy, one son's room became a little-used upstairs sitting room, another remained empty. Usually after my husband, Frank Perry, had finished directing and producing a film or I'd completed a book we'd wake up like Rip Van Winkle to reupholster, restore, repaint and have our pals to dinner.

As a ship acquires barnacles in its natural element, in time ours yielded up quite an eclectic assortment: Contemporary sculpture and paintings, pre-Columbian, African, Greek and Hellenistic sculpture and objects, inherited porcelain and a daughter's exuberances that gradually evolved into real art were indiscriminately scattered about the apartment, jostling each other in a higgledy-piggledy fashion. In general the whole place looked tired, like a not-too-gracefully aging matron.

Last year when Frank and I surfaced at the same time we decided to do a major assessment of our current lifestyle and to either move or rewrite the apartment to suit our present needs. The latter seemed easier. We decided the empty child's room would make a perfect dressing room/gymnasium for Frank, our bedroom and bath, never satisfactory, were slated for a complete redesign, the living room and dining room were outdated. We needed help.

Originally the apartment had been designed by Edward M. Benesch, and it had been a happy relationship. I appreciated his vast knowledge of eighteenth-century French and English furniture, and he allowed as how he appreciated my taste in art, although I knew that it was avant-garde for him. Periodically he had helped us to refurbish the apartment, but that was more than a decade ago. Now I couldn't seem to find the help I needed. One decorator informed me that if she were to "do" me the entire upstairs would have to be painted peach; another, after reupholstering some furniture, buying a rug and going around the corner to the Oriental Lampshade Shop to purchase shades, remarked, "Since you have your own taste, this job is going to take too long to be profitable for me." My husband suggested that perhaps I wasn't good at delegating responsibility, and I felt guilty because I suspected he was right. But that wasn't what was wrong here. I wanted this to be *our* home.

Renny Saltzman had designed a set for Frank's film *Diary of a Mad Housewife*, and his wife, Ellin, had been the fashion editor of a CBS television special I'd written for Lauren Bacall. We were longtime friends. Actually, I backed into using Renny as an interior designer: One morning I called him to ask where I could find someone to mount several of our pre-Columbian gold objects. Renny came up to the apartment to look at the pieces and I told him rather reticently that I had some ideas about them. "Great!" he exclaimed. "You know, the hardest clients to work with are the ones who don't know what they like or want. For me the challenge and the fun is in a creative exchange." Then he proceeded to tell me in a seemingly effortless way what I could do to revitalize and reorganize the apartment. He looked at everything with a fresh eye, not one dulled by time. Without really knowing it we began.

Although I'd long admired Renny Saltzman's work, I was to discover that he possessed that rare combination of practicality coupled with artistic verve. The rough texture of the living room walls had always disturbed me, but Renny decided to turn that into an advantage by designing a coarse soft-beige finish not unlike that of a Pompeian wall. Because I was used to stark white walls, I was worried that the new treatment would overpower and diminish the paintings. It didn't; Roy Lichtenstein, Larry Rivers, James Rosenquist, Jim Dine, were shown off anew and appeared even stronger.

With its patterned and vibrant blue velvet couches, the new placement of the eclectic objects and art, the living room is soft and enveloping, lush yet serene. "I wanted to create a room where the more you look, the more you see," Saltzman told me. "Not a museum or a special occasion room but one that says, 'Come in and be welcomed.' "

Reluctantly we'd agreed to banish our living room books to the upstairs bookcases. Shelves and tables were used to organize a myriad of objects, achieving both symmetry and sense. Suddenly a Hellenistic gold diadem, a Greek figurine, a pre-Columbian gold casting and a West African anklet all looked absolutely right arranged together. Santa Fe pottery was contrasted with pre-Columbian; a Henry Moore was moved to a Chinese lacquer low table. Paintings received special lighting; Louise Nevelson's massive *Moon Star II* was moved to the entrance gallery and placed opposite a substantial Senufo bird that Renny had mounted on a

BELOW: "New York City works because it's abrasive—it keeps you going—but it's nice to escape from it, too," says Goldsmith, in the library with Frank Perry. OPPOSITE: *Barbara Goldsmith: Echoes and Parts*, 1963, by Larry Rivers dominates one wall of the dining room. OPPOSITE ABOVE: James Rosenquist's *While the Earth Revolves at Night*, 1982, hangs in the master bedroom. Between the chairs is an 18th-century English canterbury from Florian Papp; chairs and sofa covered in Clarence House fabric. A 1957 Bruno Lucchesi bronze is displayed on the low table between a Chinese jar and a Baccarat vase. Art Déco panels line one wall. Stark carpet.



HANS NELEMAN

lighted platform. Objects became defined where previously they had vanished with familiarity.

As we worked, Renny renewed for me the sense of aesthetic pleasure in each object that had long lain dormant. Once again I recalled with satisfaction the intellectual and emotional reasons we had purchased each work. Each one seemed to have its own story. The Matisse drawing Frank gave me as an engagement present was double-sided. One side had remained concealed. Renny mounted it on hooks so it can be lifted off the wall and turned as the mood strikes us. The dining room now contains a portrait of me by Larry Rivers titled *Barbara Goldsmith: Echoes and Parts*. It





was his first collage, completed (or rather abandoned) on that November day in 1963 when an assistant ran into Rivers's studio at the Chelsea Hotel to tell us that John Fitzgerald Kennedy had just been shot. The dining room's deep green mottled and glazed walls and heavy damask curtains, made of a fabric that Renny brought home in his suitcase from London, were selected to match the green of the blouse I wore that day and still keep. The faded gold with which he chose to highlight the room infuses it with a subtle glow as lights catch the reflective surfaces.

In our bedroom, Renny Saltzman managed to work around several elements that were already there—a chair and sofa covered in one of our favorite fabrics, a wall of eighteen Art Déco panels that were once the elevator doors of the Richfield Building in Los Angeles, a James Rosenquist painting of a finger that transforms itself into a pen—creating a room that we find tranquil, harmonious and quite beautiful.

The largest compliment I can pay Renny Saltzman is that, though everywhere we see his deft touch, our apartment is totally ours. He has given it back to us with memories polished, sentiments restored and a new, updated vision that has moved it into the present. □



A Downtown Aesthetic

The Residence and Studio of Artist Jennifer Bartlett

TEXT BY DEBORAH SOLOMON
PHOTOGRAPHY BY DURSTON SAYLOR

JENNIFER BARTLETT is famous for her house. Not the house she lives in, but the house of her imagination. In the 1970s she created the image of a small, simple, suburban-style house and repeated it obsessively from one painting to the next. It was a house that looked distinctly American, a house where Dick and Jane might have lived. It had no doors or windows—just outside walls—and everything about it suggested stability.

It was hard not to recall this make-believe house on a recent visit to Bartlett's real-life residence. As one might imagine, it is a bit different from the architectonic emblem of her fantasies. For one thing, it has doors and windows. For another, it occupies an in-

When Jennifer Bartlett (above left) renovated her lower Manhattan residence, all she wanted was "a living/working space that would be clean and neutral," says the artist. Bartlett shares the two-level loft with her husband, actor-writer-director Mathieu Carrière, and their daughter, Alice.



ABOVE: In the fourth-floor living room, architect Peter Hoppner replaced one window with glass block to allow in light but shield the view of the fire escape. Max Gordon, who later renovated both levels, designed the vertical light fixtures. Wall sculpture, left, by Lynda Benglis. Living room seating is by Andrew Ong, who designed the interiors. Leather from Clarence House. Glass tables by Alvar Aalto.







dustrial loft building in downtown Manhattan. Yet, at the risk of confusing art and life, it seems fair to say that Bartlett sees her home as a mythical place, a symbol of order and tranquillity. "I'm very housebound," the artist explains. "It's hard to get me out of my loft."

An eloquent, energetic woman of forty-eight with a helmet of dark hair, she has a good reason for staying put: Home is where her studio is, an airy, immaculate room four flights above the bustle of Lafayette Street. Outside, horns blare, buses rumble, people scurry home from work.

Bartlett, who grew up in Long Beach, California, settled in New York in the 1970s. Much of the new art of that period was impersonal in feeling, and this was the tradition to which Bartlett attached herself. Her early paintings, with their gridded surfaces and dot patterns, have often been compared to computer printouts. With the unveiling in 1976 of *Rhapsody*, a meditation on the deceptively simple themes of "house," "tree," "mountain" and "ocean,"

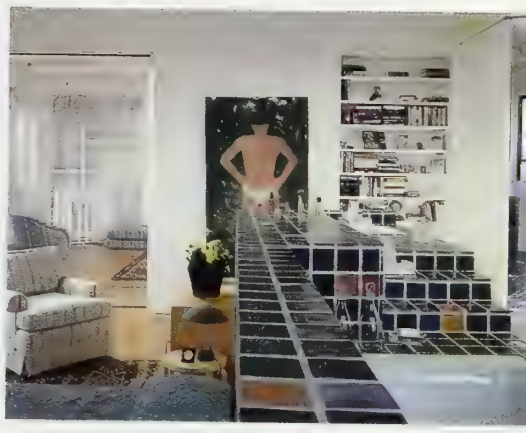
LEFT: "My art collection is mostly by friends," says the artist. In her fourth-floor dining room, the large sculpture *Shell* is by Robert Gober. Paintings are a work from Michael Hurson's *Eyeglass Series*, top, and *Rose Room*, "an Alex Katz painting of me and my friends at the loft," she adds. Table by Takumi Nishio; chairs are Josef Hoffmann designs. ABOVE: A private suite occupies the fifth floor, with living area featuring tub chairs by Ward Bennett, and Aalto low tables. Art includes, left to right, three works by Elizabeth Murray and one by Steve Wolfe. Large pocket doors, right, lead to the master bedroom, with a chaise and ottoman from Baker. All upholstery fabrics from Clarence House. BELOW: Bartlett's grid painting on baked enamel plates creates a wall at the fifth-floor landing, where a spiral stair links the private suite to the lower living level. The drawing, left, is by Jan Hashey.







Bartlett sees her home as a mythical place, a symbol of order.



Bartlett became known as the Euclid of the art world, a brainy, fastidious painter who saw visual systems everywhere she looked.

In recent years, her repertory of images has expanded to include overgrown gardens and leaping flames, and the cool precision of her early work has given way to lushly gorgeous surfaces. Yet Bartlett is still a classicist at heart. If she paints a picture of a burning table (as she recently did), she will paint it again and again, exploring the subject in its various permutations and striving to capture the essentials of form rather than the accident of appearances.

Bartlett's work is supremely rational, and the same could be said of the two-level loft she shares with her husband, German-born actor Mathieu Carrière, and their four-year-old

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LEFT: The simple, straightforward loft structure is revealed in Bartlett's high-ceilinged, well-lighted studio. Her recent works include cone sculptures: one made of rolled lead, one of poured lead, the third of wood. Paintings, left to right, are *Table with Skull*, a partial view of *Fire*, and *Glass House*. ABOVE: Separating the master bedroom from the bath/dressing area of the fifth-floor suite is a low, gridded tile wall. "From the bath, we have a rare treat in Manhattan," Bartlett points out, "a view through the windows of pure sky." Painting by Bartlett. Tile from Country Floors

Wry Manhattan

Robert Woolley's Fifth Avenue Apartment

TEXT BY CHRISTOPHER BUCKLEY
PHOTOGRAPHY BY BILLY CUNNINGHAM



"This is just stuff I like to live with," says Robert Woolley (right, with Rufus, a macaw), senior vice-president and head of decorative arts at Sotheby's, of the art and objects that fill his residence on Fifth Avenue. "I'm an accumulator, not a collector." ABOVE: A W. S. Haseltine landscape (top row, center) and a watercolor by Hercules B. Brabazon (top right) are among the artworks in the living room. Armchairs by Georges Jacob flank the Louis XV–XVI marquetry commode. Armchair fabrics, Scalamandré. OPPOSITE: In the hall, a George IV bookcase from Hyde Park Antiques holds circa 1808 Imari-patterned porcelain. The 16th-century engravings are by Hendrik Goltzius.





The living room contains "lots of Russian things because of my involvement in Russian art," says Woolley, who began his career at a Russian antiques shop. Paintings and drawings are by artists who include Repin, Makovsky, Maliavine and Bondarell. Bergère is Louis XVI; the 18th-century Swedish commode is topped by enamel snuffboxes and Georgian tea caddies.

"CARLTON, will you *please* shut up!"

The sun is setting over Central Park, and for Robert Woolley's "forty or fifty" birds, this is a time to catch up on the day's events, renew old friendships while munching on seed and mealworms—twenty thousand arrive every two weeks by UPS from a company in Ohio called Grubco—or relax and split a few human eardrums.

Woolley's favorite, Rufus, a splendid and fearsomely beaked blue-and-gold macaw, is perched on his shoulder, having a grand old time with his earlobe, while Killer, a striking piebald jay, eyes the visitor with the ornithological equivalent of "Go ahead, make my day." Twerp the parakeet seems content to scratch quietly; the pair of diamondback doves are busy with their hatchlings. The laughing thrushes seem snobbishly aloof inside a cage all their own, a sort of Victorian triplex atop a wooden elephant that used to go in endless circles on a carousel. Woolley, senior vice-president and head of decorative arts at Sotheby's in New York, has been away in London all week, and Carlton, the aforementioned Amazonian parrot, is making up for lost time with a continuous din of skull-splitting *Hallos!!!* of rapidly diminishing novelty.

As with the birds, so with the rest of Robert Woolley's upper Fifth Avenue apartment: "More is more." Nearly every square inch of horizontal and vertical space is spoken for, though he has a formula to ensure there will always be room for more: English and Chinese Export porcelains, English and French furniture, Art Déco, Orien-



Elsewhere in the living room, a William IV giltwood side chair stands before the George III marquetry mantelpiece ("It came from a sale at Sotheby's," Woolley explains. "If there's a fire, I can throw it over my shoulder and go"). The painting of a clown is by Frederick Childs. Chinese Export porcelain is displayed in the George III mahogany bureau-cabinet. Carpet is Khorassan.

tal carpets, Russian paintings and drawings, and items of whimsy, such as the "fifteenth-century Welsh carved granite gorilla head" with the strange smile, lying on the floor in the aviary.

"I know," he says, anticipating the question. "Who knew they had gorillas in fifteenth-century Wales? But a friend of mine gave it to me. I just said, 'Great.' " A carved Swiss bear holds a plate of hardstone eggs as if he were passing a tray of crudités; vitrines hold smaller bestiaries containing Japanese netsuke in the shape of rabbits and a Fabergé mouse and bear. The Lhasa apso on the bedspread is real. His name is Tarzan, and he was born in the closet. The vultures hovering over the dinner table are not real, but this is not immediately clear.

Robert Woolley arrived in New York in the mid-1960s with plans for a career in politics. He applied for a job with Mayor John Lindsay. "They didn't want me, so my first job was at a shop by the name of A La Vieille Russie."

A friend recommended him for the job by telling the manager, "He knows *all* about commodes."

"I heard this and said, 'I don't know the first thing about commodes,' " Woolley recalls. "I thought they were anything but chests of drawers. He said, 'They have them in the Frick, go look.' I went to the Frick and I couldn't find one and I came out in a panic."

After three years of "graduate school" at the famous Russian antiques shop across Fifth from the Plaza Hotel, he had accumulated a broad knowledge of Russian art and



ABOVE: "It's probably the only dining room in New York with vultures flying over the guests," says Woolley of the trompe-l'oeil ceiling decoration by Simon Brady, a friend who also designed the stenciled frieze. The elephant photomural is by Gerald Incandela. Over the Regency sideboard—supported by ebonized Egyptian figures—is Thomas Spence's *The Disciples of Sappho*, 1896. The torchères, also in the Egyptian style, are Regency. Porcelain is early-19th-century Spode. OPPOSITE: In the master bedroom, a circa 1930 painting by Paul Jouve hangs above a circa 1935 Art Déco commode. Arranged before a portrait of Rufus by Woolley's brother Scott is a collection of hardstone and shagreen boxes. On the floor is an alabaster Ptolemaic jar from the 2nd–1st century B.C. Wallcovering by Cowtan & Tout. Karastan carpet. FOLLOWING PAGE: A detail of the dining room ceiling.

antiques. Sotheby's hired him as an assistant cataloguer in the European furniture department. He describes his rise there as "fairly meteoric."

"Things used to be sold by what they were made of, as opposed to their nationalistic or chauvinistic market. I started the Russian works of art department by taking Russian porcelain away from the porcelain department, Fabergé from objects. Icons were then in furniture sales. So finally, if you were interested in Russian things you only had to subscribe to one catalogue instead of all of them." The success of this approach, he adds, led Sotheby's to start specializing in other areas.

He points out a pair of chairs that came from the Sotheby's auction of Conrad Hilton's estate; the Baccarat mirror trim in the aviary, designed by Elsie de Wolfe in the 1930s for a boudoir; and the George III marquetry mantel in the living room from yet another Sotheby's sale. "I'm

continued on page 348




The Egyptian vultures swoop down out of the sky. It's divine, it's delicious, it's de-Luxor.



Photograph by kind permission of the Royal Opera House, Covent Garden.

Domingo and Rolex. Bravo.

He was born into a world of music. His parents were stars of Spanish light opera and founders of their own company. While still a youth, Placido was winning bravos in their productions.

When the young tenor auditioned for the New York City Opera, he was immediately signed. His performance in the American premiere of *Don Rodrigo* won universal acclaim.

An offer from the Metropolitan Opera followed. In a review of his debut, his voice was described as "one of the most beautiful to be heard anywhere."

Since then, the artist's astounding 80-role repertoire and lead performances in filmed productions of *Otello*, *Carmen* and *La Traviata* have not only been applauded by opera lovers, but have also won new fans for the art form.

In 1984, Domingo triumphed in still another debut at The Met, this time as a conductor.

Recently, opera's Renaissance man became Artistic Consultant to The Music Center Opera Association in Los Angeles, where he is helping to build a company composed of the world's finest conductors, directors and performers.

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Creating a Grand City Space for Dailey and Gordon Pattee
continued from page 224

on's heads and feet, covered in tufted blue moiré taffeta and tasseled to the nines. It's a wonderful mix.

The lovely little first-floor sitting room is glazed in that famous Nile green once thought just the ticket for the living room. And again the Prince of Chintz has gone to work at the windows, draping and shaping and fringing green, lavender, pink and white chintz, and covering a big armchair and ottoman in the same fabric. The sofa is aqua silk, and most of the furnishings nineteenth century. There are many fireplaces with intricately carved mantels in the apartment, but the one here is especially pretty, French marble with briquette facing and an imposing Chippendale mirror gleaming over it. Under the Dutch floral still life hanging between the windows, Dailey has placed her treasured eighteenth-century marquetry desk with ormolu mounts. Very French.

The first-floor library looks as though it might have been there forever. It could be an inviting, lived-in room in an English country house yet it has more verve and punch—beginning with the walls lacquered an intense Mediterranean blue and the silver tea-paper-glazed ceiling. Mario Buatta is famous for his interpretation of the English country look, and this room tells why. The carved pine mantel with marble facing was already in the apartment, but Mario's hand is in the yellow floral chintz curtains and in the three adorable child's chairs, Victorian, Windsor and Chippendale, sitting in front of the fireplace. There are still lifes hung from ribbons, horse and dog pictures, an English kidney desk and, for good measure, a vivid needlepoint rug. Very, very English.

The first-floor dining room is strikingly simple, with bleached-oak floors and pale aqua walls painted by Robert Jackson in trompe-l'oeil latticework. The no-frills striped coral, green and blue taffeta draperies are hung on a white-and-gold rod. The dining chairs are covered in textured salmon moiré, and the big round table is laid with a tapestrylike fabric in red, coral, green and white.

There's a story behind the four-poster in the master bedroom. The original four-poster belonged to Gordon Pattee's grandmother. His mother liked it so much she had it copied, then gave it to Dailey and Gordon. Mario, who wanted it to look light and airy, painted it white trimmed in French blue and canopied it in tambour curtains of embroidered white cotton batiste.

The third floor, the rooms at the top, have received just as much tender loving care as the rest of the apartment. What this floor really is is a self-contained guest suite with a lovely sitting room, called the Garden Room, opening onto a glorious planted stone terrace, a bedroom with a sleigh bed and a neat kitchen and pantry. Robert Jackson's brush turned the walls into rustic stone blocks and painted the Garden Room floor a trompe-l'oeil sisal, and Mario added a sisal matting. A pair of nineteenth-century pagodas decorate the carved mantel, and an Italian seven-sided mirror shines over it. Very, very country—only better.

Some people think the Pattee apartment is one of the prettiest in all New York. Some people are right.□

The Pattees live in a triplex penthouse apartment way up in the Manhattan sky, the kind they used to sing songs about.

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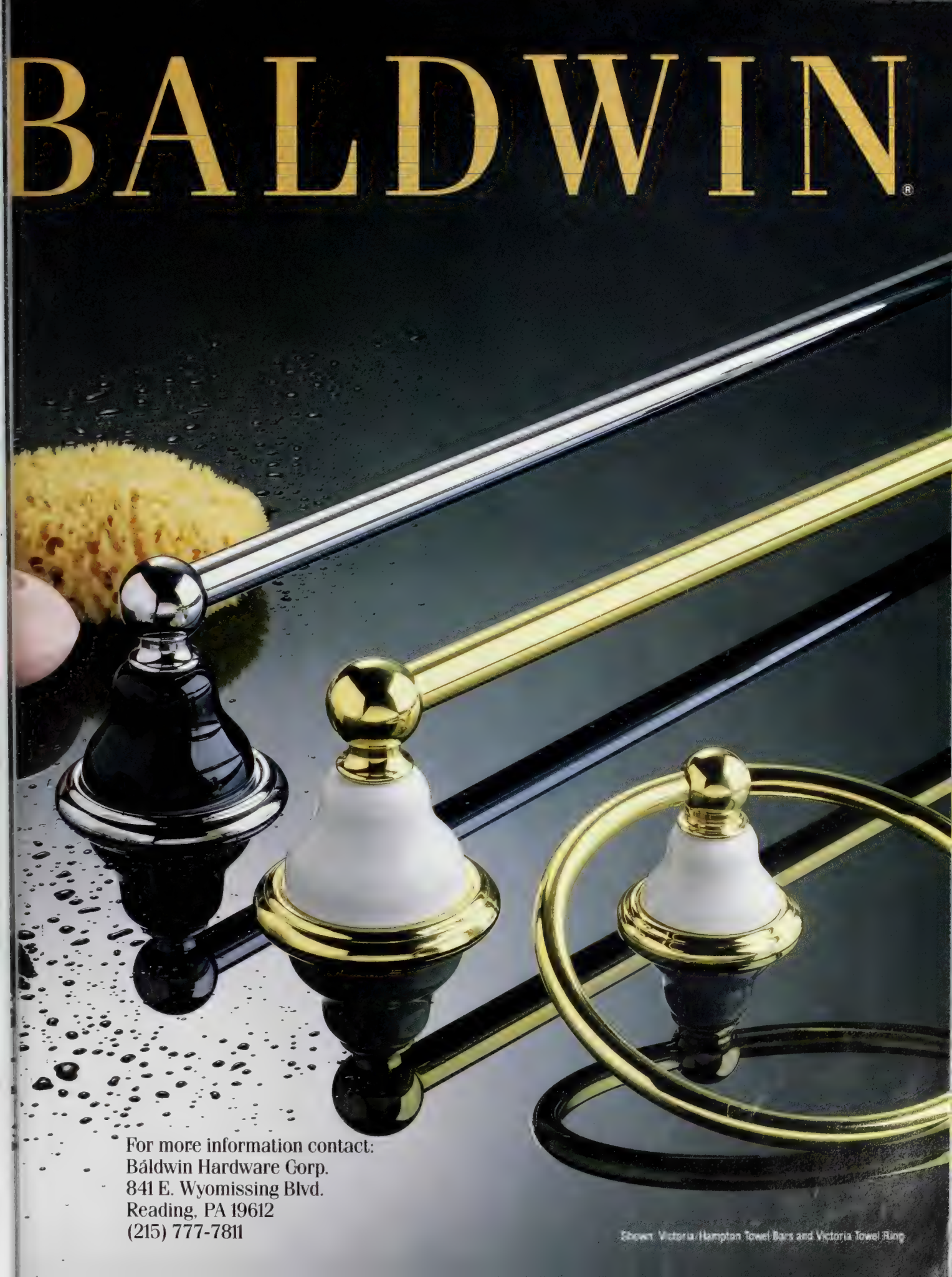
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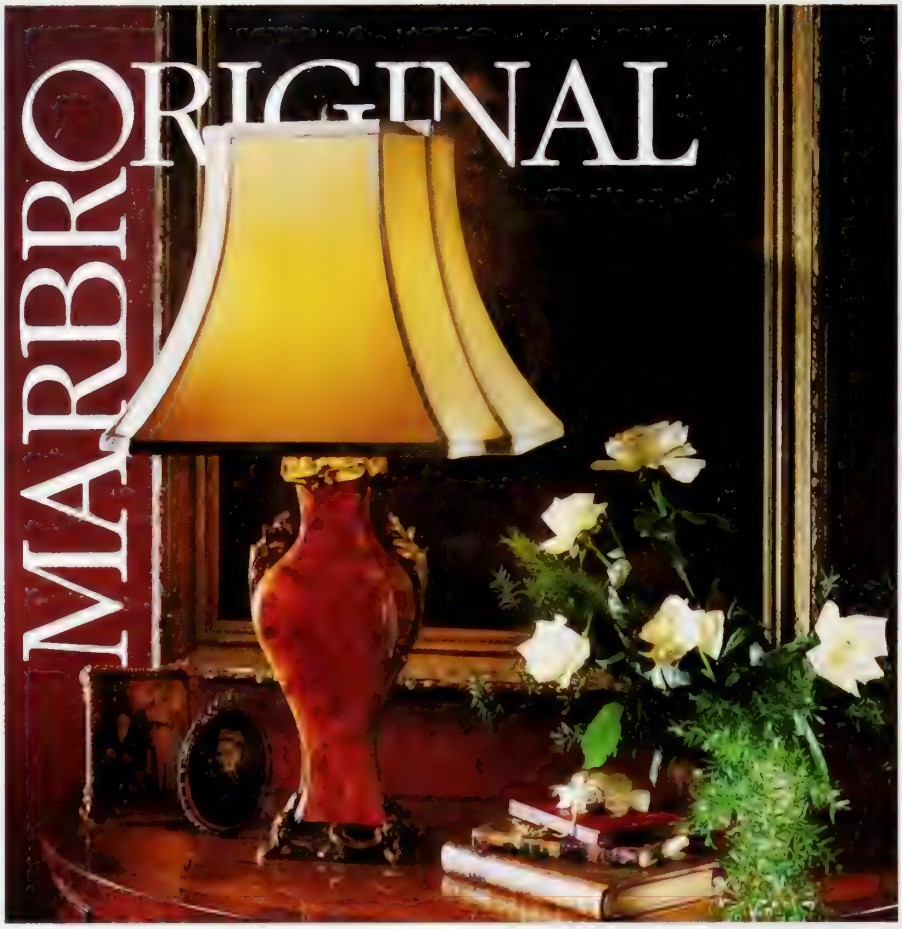
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Cynthia Gregory
continued from page 239

don't like many little objects around me—I just hate clutter! Miriam and Gregory intuited all this and gave us the clean lines we love, the pastel colors we love and the simple furnishings that would enhance the sense of serenity and composure we're most comfortable with."

The achievement of Weinreb and Schultz is an unpretentious yet inventive integration of space, which is most evident in the flow from living room to adjoining master bedroom. Since these are the only two rooms with views over Central Park, the designers installed a floor-to-ceiling sliding pocket door between them. When the door is left open, the view from the living room encompasses the windows of the master bedroom. "We designed it so that from the living room you can see a desk and a chaise, like a small vignette, but you're not aware that it's the bedroom," says Weinreb.

"The concept of the apartment was Cynthia's," says Hilary Miller. "Because we both travel extensively, we needed a beautiful and restful place to come back to. But it had to be a real home as well, so within the formality there had to be a casualness that didn't inspire solemnity. And, of course, there's our lively son, who needs to romp all over the place."

"Basically, we've created a new life for ourselves," says Gregory. "We've both had previous marriages. We've both gone through emotional turmoil. We both have very active careers, and as we all know, living in New York is an exciting but tense proposition. So we needed a quiet center. This apartment is our stabilizing anchor, our private domain."

Cynthia Gregory's present dedication to a more poised mode of existence is no doubt closely aligned to her acceptance of the passage of time. While still at the height of her artistic powers, she has the wisdom to look ahead to a time when dancing may no longer be part of her life and when her home will assume a far more trenchant role. □


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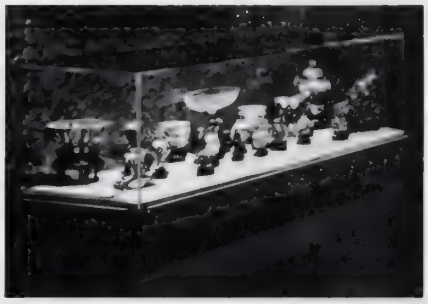
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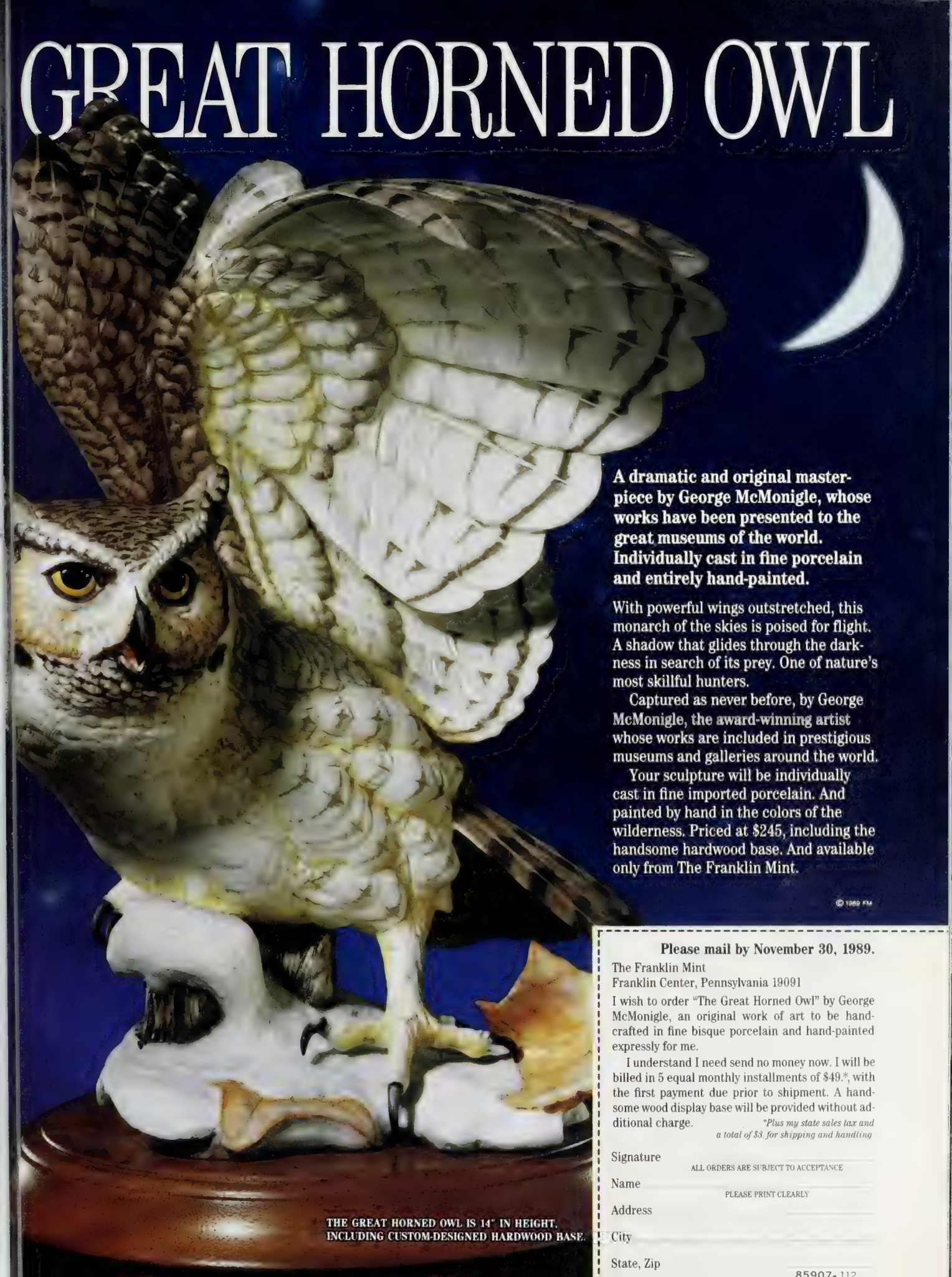




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A Fifth Avenue Signature by the Late Melanie Kahane
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places. The array of exquisitely crafted furniture, such as the Louis XVI commode and the Russian Empire mahogany worktable in the living room, or the Empire mahogany fauteuil with carved sphinx arms in the library, demonstrates the artful accumulation of striking touches. Clearly, there is a lot more to look at besides the view and the art.

Although Melanie Kahane was born in New York, she was raised in Sioux Falls, South Dakota. Eventually her family moved back east to Hackettstown, New Jersey, where she went to high school before going off to Parsons School of Design in 1928. There she studied fashion design and illustration, graduating in 1931. Then came a one-year job as an illustrator in an advertising agency, a brief stint in Paris and another short stay with Lord & Taylor before she married her first husband in 1934. By the end of World War II Kahane was divorced with one daughter, and had transformed herself from a fashion illustrator to an up-and-coming interior designer. Her former husband, Theodore Ebenstein, even made room for her interior design firm in the office space he leased.

By the early 1950s "New York's most photogenic decorator," as she was called in one of the columns, met her third husband (her second had died suddenly after a brief marriage). Ben Grauer, a noted radio commentator with NBC, and Melanie Kahane formed a union of design and media commitments that had a public outlet in the radio show the two hosted, called *Decorating Wavelengths*. "We work hard and we play hard," Kahane said about their years together up until Grauer's death in 1977. "It isn't unusual for us to go to four or five parties in an evening."

During those years Kahane did indeed manage to work quite hard as well, for she designed a number of houses, including one for Billy Rose in the old William G. Loew mansion on East Ninety-third Street, and residences for the producer Joseph E. Levine, for Amon Carter, W. T. Grant, Alan King and Anne Tandy. Her commercial work included restaurants, theaters for the Shuberts and Charles of the Ritz beauty salons throughout the United States.

Talent and hard work help. But Kahane was also a good businesswoman, as her past associates point out. Such was her reputation that when Parsons hosted a dinner in her honor in 1988 and established a student scholarship in her name, the school commended her for her business acumen as well as her design abilities. Jeremiah Goodman notes, "Melanie was a true professional and was very good about finances, but it wasn't just a business with her. Decorating was a passion. If she visited a home, she couldn't resist moving furniture, scrubbing the house and showing people how they should live."

"Miss Kahane couldn't stand the type of decorating where everything matched perfectly. She wanted rooms to look as if they had been put together by going through a family attic."

She was called a tough lady by many who knew her, but she was very bright, and as she evolved, she expected her clients to evolve with her. Bradshaw relates a characteristic anecdote. "A client was told that the color scheme would have pink in it. 'But Melanie, I'm not a pink person,' the client responded. 'Oh, you will be, my dear,' Miss Kahane answered. And every room had pink in it. Incidentally, the client loved it."□

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Paintings of New York
continued from page 278

life, the dignified glacial splendor of certain of its great buildings, the flamboyant boosterism of others; its waters and their spanning bridges; the human crush indoors and out. Grist for every style and vision, something for everyone, truly an artist's world without end—as it has been every moment since the first Dutch settlement attached itself to the tip of Manhattan; indeed, since Verrazano and Hudson maneuvered their ships into the vast harbor, between bluffs and water meadows that stretched away to the farthest horizon.

It is interesting to see how, say, Gentile Bellini and Canaletto and Monet may have depicted Venice over four centuries, but there is, in the parade of New York subjects—personal and institutional, interior and exterior, calm and noisy, elegant and crude—which also encompasses four centuries, a richness of image and variousness of observation and social point that is unique among the world's urban iconographies.

Finally, the point of art is its capacity to transform. Nowhere does this seem more poignantly evident than in the artistic heritage of New York.

The city I currently see before me is not one that pleases me. Something has gone wrong somewhere, I feel. Tacked to the wall above my writing machine, however, is a postcard I picked up at the Metropolitan Museum a year or so ago; it's a painting by William Merritt Chase of the Central Park boat pond on a morning in, I should guess, early summer sometime around 1890. When I look at this picture, it seems to me that it is about a city and a city life that are no more. There are plenty of people who will claim that the city on my postcard in fact never existed, or that even if it did, what's past is merely a useless sop to the nostalgic or empty fodder for the curious. Don't try telling me that, however, because on this small piece of cardboard an entire world and existence live forever—and isn't that the glory of art and also of New York?□



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Napoleon III Style
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work often reserved for masculine libraries and studies. In fashionable homes, bedrooms frequently boasted what became known as Louis Seize Impératrice appointments in recognition of the empress Eugénie's passionate interest in Marie Antoinette, and Eugénie's use of furnishings associated with the ill-fated queen in the private apartments of the château at Saint-Cloud.

However revivalist, an underlying unity characterizes Napoleon III furniture and stamps it as unmistakably of its period. No matter how close to the styles that inspired them, Second Empire furnishings exhibit a swagger, an exaggeration of forms, and a sumptuousness that at once announces their identity. This is partly a result of the materials used. To better contrast with the rich silks of the period, gilded or dark woods such as ebony or rosewood were employed and were often embellished to heighten their visual effect.

Mother-of-pearl, ivory, tortoiseshell, and silver inlays added éclat to exposed wood surfaces in the homes of the wealthy, as did tabletops set with Sèvres porcelain plaques or with agate, lapis lazuli and porphyry mosaics. Less well-to-do households turned to blackened pearwood or beech to simulate the ebony, papier-mâché to imitate lacquer, and to inserts of decorated glass or tole. In these homes, brightly colored floral sprays would be painted onto darkened surfaces, and dried flower arrangements set under glass would be inserted into tabletops. The object, of course, was the same—the creation of an atmosphere of immediate magnificence and apparent wealth.

Besides the passion for luxury, a devotion to comfort also marked the Second Empire. In their celebrated diary, the Goncourt brothers refer to the mansion of a notorious courtesan as an "upholsterer's dream," and this description can as well be applied to the period. Coil springs, padding and deep buttoning were employed on nearly all forms of seating furniture, including neo-Louis chairs whose tufted backs and seats today seem disturbingly anachronistic. On chairs such as the *confortable*, this taste was taken to its extreme and the wood frame disappeared entirely. Arms, too, were eliminated on many such upholstered pieces to better accommodate the immense crinoline skirts of the day, which could attain ten yards in circumference.

Spurred in part by the crinoline, upholsterers developed a variety of ingenious new forms of seating furniture. The *borne* was essentially a circular sofa whose central pillar might be surmounted by a gilt-bronze candelabrum, a statue or a porcelain planter holding a small palm. The *confidante*, also known as the "you and me," was an S-shaped sofa that allowed two people to converse with ease as they faced each other across its low back. With the addition of a third seat, the *confidante* became helical in shape and was called the *indiscret*. The *crapaud*, or "toad" chair, with a low seat and back, and the *chauffeuse*, a miniature fireside chair, were also favorite innovations of the day.

Upholsterers gave free reign to their imaginations, draping and otherwise enveloping these chairs and sofas in all manners of fringes, tassels and cordings. Such trimmings were carefully chosen to harmonize with the vivid color schemes of the period, which frequently included such shades as lilac, cherry, new green and canary yellow. The contessa di Castiglioni, a legendary beauty and a mistress of Napoleon III, was known to have had a hot-pink bedroom and a sky-blue salon in her apartment just off the Place Vendôme, as well as a secret stairway leading from her bedroom to the street. The princess Mathilde, a celebrated literary hostess who often entertained such notables as Flaubert, Sainte-Beuve, Gautier and the Goncourts, favored more restrained crimson tones in her home.

Gilded or dark woods contrasted with rich silks of the period.

In an age when the Goncourts could describe a reception for 150 people at Princess Mathilde's as "*intime*," and when the imperial couple would host as many as five thousand guests at gala balls at the Tuileries, a means had to be found to facilitate the development of a sense of intimacy even at large functions. Furniture makers responded to this need by placing casters on sofas and chairs so that they could be moved with ease to create small conversation groupings. In addition, rooms were crowded with thickets of light wooden chairs known as *chaises volantes* (literally, "flying chairs") and a multitude of occasional tables made to serve the same purpose. When added to the heavy upholstered pieces and innumerable bibelots that crowded Second Empire salons, the result was often a terrible clutter. The duc de Morny, Napoleon III's half-brother, often jokingly complained that the imperial palaces were so encumbered by furniture and objets d'art that when moving through their salons he felt like a ship cautiously guiding itself through dangerous shoals of tables, chairs and ottomans.

Whatever their shortcomings, the furnishings of the Second Empire served as an important bridge between the ancien régime and the modern era. During the Napoleon III period, the elegance and formality of prerevolutionary France was rediscovered and reinterpreted for the needs of the industrial age. Ease of use, comfort and adaptability were for the first time generally recognized as primary concerns of the furniture maker's art. Fancifully conceived and richly ornamented, the furnishings made during the reign of Napoleon III today serve to transport us to another time, to the boulevards and salons of a Paris now legendary—alive, alas, only in our imaginations.□



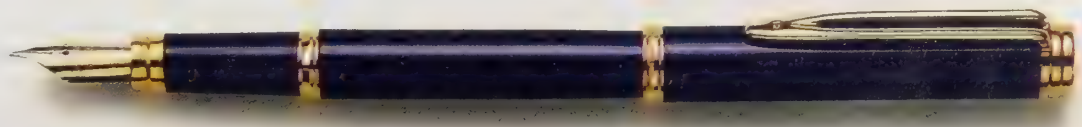
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Marshall Field's

Bullock's

James and Marilyn Marinaccio's Japanese Ethos
continued from page 309

did their interest in becoming dealers, and Naga came into being. Eventually the reputation of the business took precedence—"We couldn't compete with our own clients, so we don't collect as avariciously as before," he notes. However, the couple's experience as private collectors carries over to this day when it comes to purchases. "If you buy what you love," Marilyn Marinaccio says, "you develop your clientele." Her husband agrees: "We look at a piece and ask, 'Would we want to live with it or take it home?' If the answer is no, then we don't buy it. We've seldom made a mistake that way."

About seven years ago, the Marinaccios bought "a typical 1920s apartment—a warren of small, dark rooms with lots of long, narrow corridors"—and gutted it. There was no question that they were going to redo the place themselves. James Marinaccio, who has an engineering background and handled the renovation of their shop as well as the couple's previous residences, enjoyed designing the layout. "I used to travel to Japan six to eight times a year," he says. "I spent most of my time on the plane sketching elevations."

"Then," his wife recalls, "I would look at this grand plan and say, 'Jim, this is all very well, but where are the closets?' " Nevertheless, he counters, "creating this space was easy—we knew we wanted expanses of walls long enough to hang our screens, and openings to look through. Hanging the paintings in the perfect spot and figuring out the right fabrics and textures for the furniture was hard."

To achieve a companionable domestic feeling, the Marinaccios purposely "softened the imposing effect of a large number of Oriental pieces." Every wall was painted a pale vanilla yellow to harmonize with and reflect the gold leaf of their many screen paintings. A Japanese craftsman using Japanese door pulls, reeds and wood constructed traditional doors through which daylight gently filters. Punctuating this glowing background are roomy, well-cushioned sofas and chairs in shades of red, russet and dark blue.

In the midst of the furniture hunting, "it took at least two years to place all the art," says Marilyn Marinaccio. "We stored everything in crates, stared at the walls and thought. But it was fun to live in all that empty space, just visualizing. Our daughter, Maggie, was just a baby then, so we kept a lot of the art packed up until she was ready for school, because we didn't want to keep saying 'No' or 'Don't touch' all the time. Everything from three feet down was put away. But we were always moving and rearranging anyway. It took us about five years to finally walk in and say, 'We're home.' "□



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The Residence and Studio of Artist Jennifer Bartlett
continued from page 321

daughter, Alice. It is a bright, uncluttered place where every object serves a purpose. The furnishings—from the modular sofa in the living room to the stack of Thai trunks hidden away upstairs—are reminiscent of the solid, chunky forms found in her paintings. Bartlett's residence shares with the minimalist movement that spawned her a preference for elementary shapes and outsize scale.

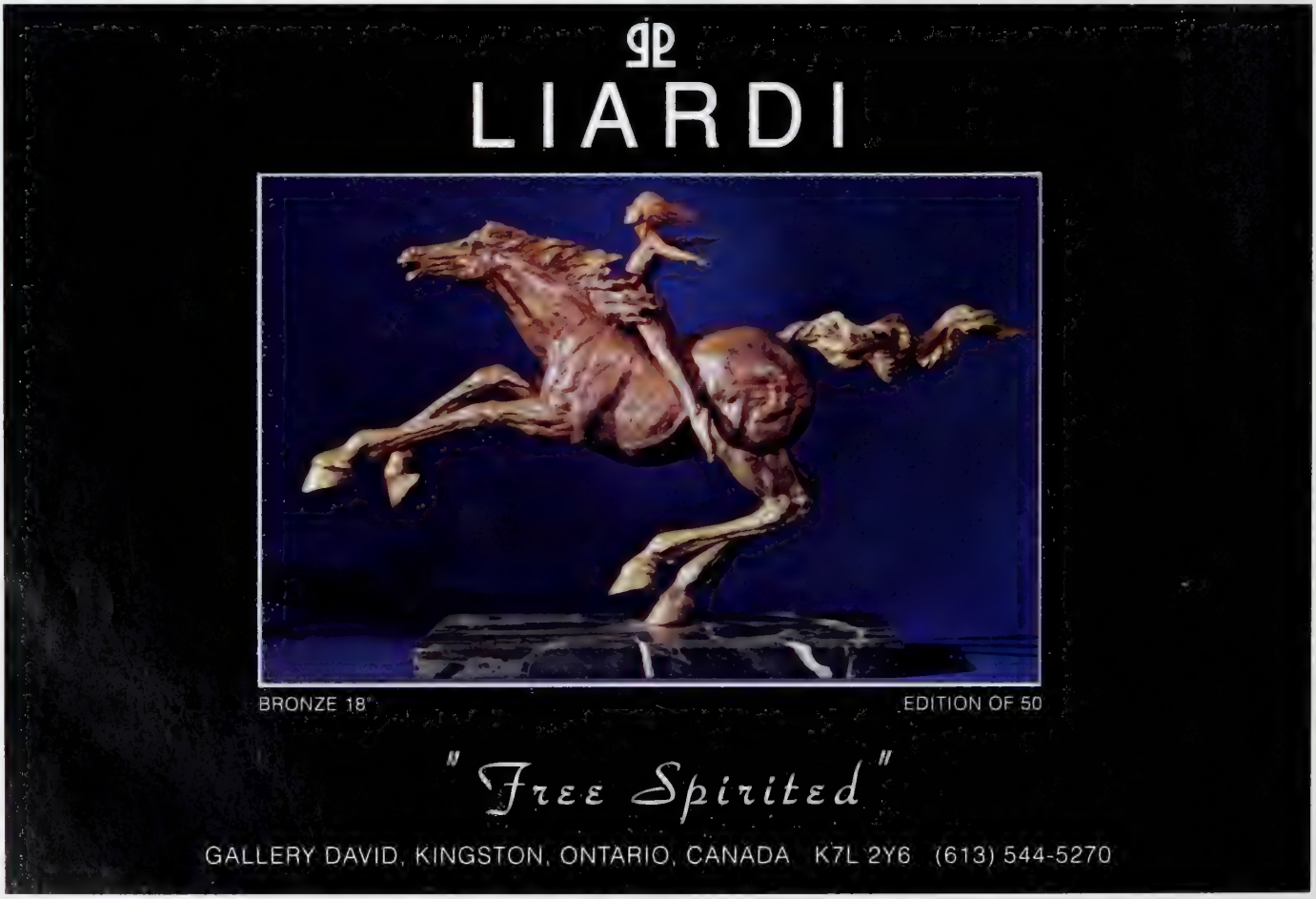
The artist likes to downplay her possessions. Her furniture is all of the best quality, but she seems almost reluctant to confess that the dining chairs are designs by Josef Hoffmann. She says she tries to accumulate as few things as possible, and at this endeavor she has been successful. "I have no collections whatsoever," she says with a hint of pride. "I don't like little things sitting around on tables."

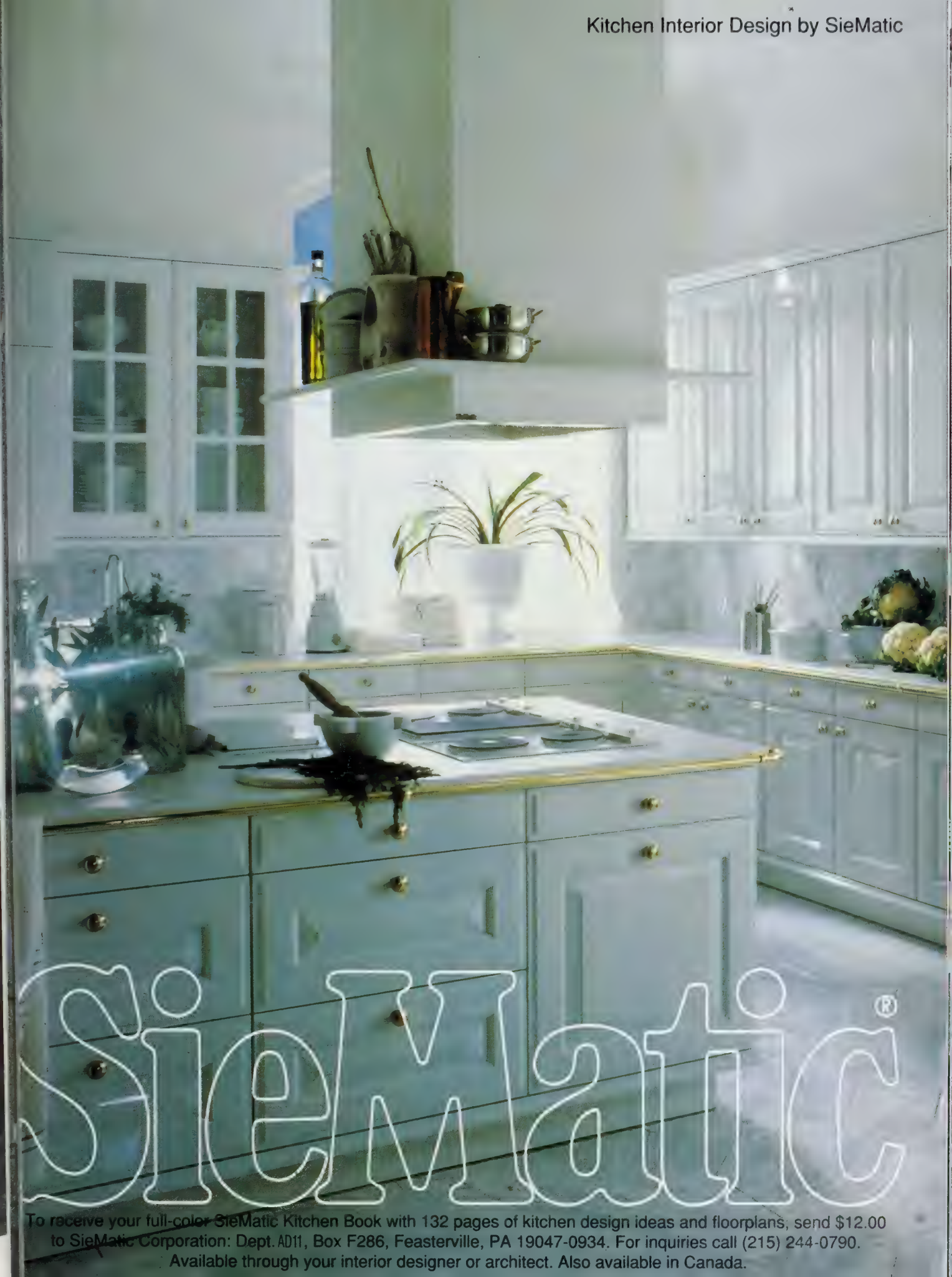
In all fairness, Bartlett does have at least one collection. First-rate examples of contemporary art greet the visitor at every turn. A group of canvases by Elizabeth Murray (whom Bartlett befriended at Mills College) form a mini-retrospective in the living area. Paintings and sculptures by Richard Artschwager, Alex Katz, Jonathan Borofsky and Robert Gober attest to other close friendships.

Bartlett, who has divided her time between New York and Paris since her marriage in 1983, wouldn't mind at all if she never had to think about furnishings again. "I certainly like houses," the artist says, "but I'm not interested in decorating and redecorating. I still have the first sofa I ever bought. I just like a lot of space and I like things to have a nice volume, and that's about it."

For all her impatience with the demands of decorating, Bartlett recently embarked on a project that will make a marathon designer of her. She's been commissioned to plan a sprawling garden for Battery Park City, a development of apartments and offices on the southern tip of Manhattan. "At first when I was approached about the commission," she recalls, "I wasn't very interested—I knew little about gardening. But then I saw the site and thought, 'Oh my God.' Three and a half acres on the Hudson River—that's hard to turn down."

One might think that a self-proclaimed homebody like Jennifer Bartlett would be reluctant to accept a commission that will require her to spend countless hours away from her studio. But don't be surprised if the artist's foray into the outdoors turns out to be just one more excuse for staying *indoors*. That, at any rate, is what happened to Claude Monet, as Bartlett is quick to point out. "He did have quite a good idea," she says. "He built his own garden and then stayed home, using it as the subject of his paintings. It worked out quite nicely for him, didn't it?"□





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Robert Woolley's Fifth Avenue Apartment

continued from page 326

in the middle of things," he says, "and some of them stick."

Indeed, over half his collection comes from Sotheby's, though he says he submits his bids in writing "like any normal human being. Even if I do it well, it could be read weirdly, so it has to be done anonymously."

Through the entrance hall, opposite a George IV bookcase filled with Imari-style porcelain (in "the gaudiest pattern they make," Woolley observes), is a wall hung with maps of Russia from the sixteenth through the eighteenth centuries; all are preserved under ultraviolet Plexiglas. "If you pay a fortune for the color, there's no point in having them fade," he says.

In the dining room, the Egyptian vultures swoop down out of the sky. It's divine, it's delicious, it's de-Luxor. Oddly, it all began with the motif on a Regency vitrine in the corner.

"Simon Brady had worked at Sotheby's, quit and started doing decorative painting," Woolley explains. "When he came to New York I said, 'Stay with me; do a few things in exchange for rent, and I'll send you on to other people.' The first thing he did was the stencil across the wall—the Greek double-key motif off the vitrine—then we added the griffin in the middle and flanked it with the palmette ram's heads."

Another painter friend in need of a place to stay marbleized the walls instead of paying a month's rent. "Everything in here is by friends who were just starting out," says Woolley. "I try them first and then pass them on to Mario Buatta and Mark Hampton—at which point I can't afford them anymore.

"Simon Brady went on to great success in London. When he came back to visit last year, I said, 'Let's go in the dining room. I think I need something on the ceiling. Give me some obelisks and sphinxes and some crumbling columns.' " And two orders of egg rolls.

A few months later the trompe-l'oeil ceiling arrived in a tube from London: thirty-eight pieces of painted wallpaper. The vultures, which look like they're about to dive down and feed off the Spode, were painted by a friend of Mr. Brady's.

Back to the living room. The crepuscular racket in the aviary has subsided to the point where Woolley can be heard as he talks about his "psychic debt" to designer Tony Hail, an old friend and influence. Invited to define his own style, he says without hesitation, "Exiled Grand Duchess." He adds, "Who married well."

Robert Woolley points to a piece of Thomas Baxter porcelain and says with great moment, "This has been in the collection—for hours!"

He explains, "I'm not a collector. Collectors require Theme and Passion. All the collectors I know still own the first thing they bought, and no amount of money will get it out of them. And they remember what they had for lunch the day they bought it.

"I'm not a collector. Collectors I know still own the first thing they bought. And they remember what they had for lunch the day they bought it."

"I prefer to be known as an accumulator. An accumulator is just someone who likes things."

But doesn't an accumulator sooner or later run out of room?

"You never run out of room," he says. "You just shove everything left a half inch."

"Hallo!!!!!!!!"

"Birds, animals, shells, feathers, a little bit of Louis-Louis and some basic brown wood," Woolley says, "and you've got a home."□

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NEW YORK: STANLEY BARROWS

Recalling a Golden Era in Manhattan Design

By Peter Carlsen



HANS NELEMAN

Stanley Barrows (left) carries on a rich legacy as one in a long line of noted figures in New York design. BELOW: "William Odom worked in a Neoclassical style," says Barrows. "His apartment in the Pierre was unmistakably thirties." BOTTOM: Ogden Codman's drawing of his design for the F. W. Vanderbilt residence on Hyde Park.



COURTESY STANLEY BARROWS

STANLEY BARROWS belongs to a generation of people connected to the design field who all seemed to share an indefatigable magpie instinct. For some reason, perhaps initially economic or even psychological, they lived in tiny New York apartments they turned into perfect little jewels, caverns of spaces with ever-changing colors on the walls, and diminutive pieces of restlessly migrating furniture to ensure diversion. Not for them the fathomless horizons and cool spaces of later, loft-dwelling designers.

Billy Baldwin lived this way, Van Day Truex certainly did, and so, to this day, does Stanley Barrows. He has had a long and distinguished career in the New York design field, and in fact, there are few interior designers currently working who haven't sat in on at least one of his classes during his years at the Parsons School of Design. "I remember one year having Tom Britt, Angelo Donghia, and Zajac and Callaghan all in one class," he says. Today, in his Manhattan flat on East Fifty-second Street, he seems both a figure from a remote past and curiously contemporary in his brisk lack of sentimentality when talking of his rich career.



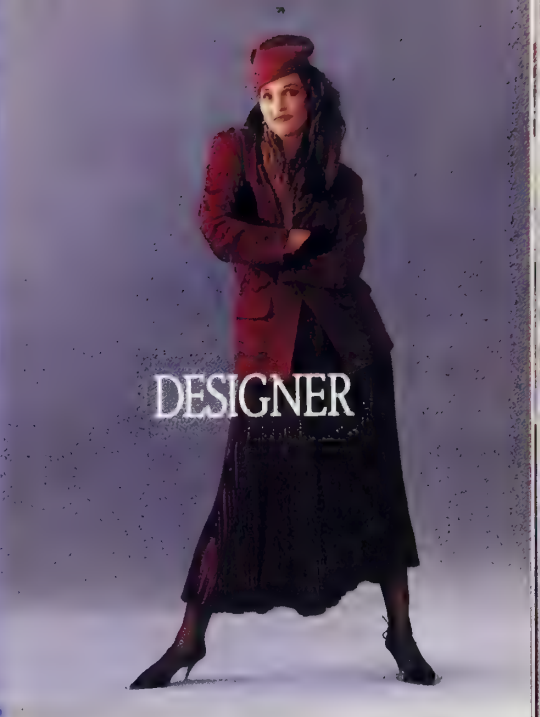
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Over the years, Barrows has seen a revolution or two come and go, seen deeply felt beliefs held up to ridicule, then torn down—and later reinstated as the new gospel. "I'm talking here about the Bauhaus and its ideals, which completely transformed Parsons," says Barrows. "It actually led to my leaving in 1968, to become chairman of F.I.T.'s Department of Interior Design, when Parsons essentially scrapped what was left of the beaux-arts curriculum. I've always believed you couldn't become a truly competent designer without knowing history—above all, the history of French and English furniture of the eighteenth century. Now Parsons wants me to help them resurrect their

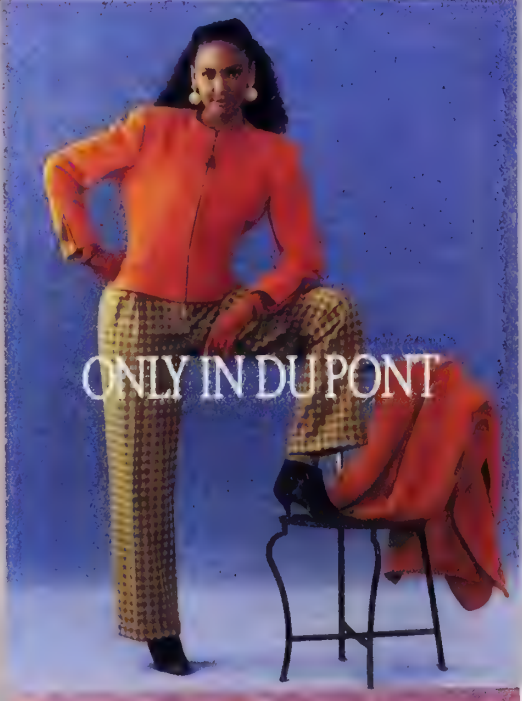
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Recalling a Golden Era in Manhattan Design
continued from page 350



COURTESY TIFFANY & CO.

Van Day Truex (above) was "a giant in the New York design world in the forties and fifties," says Barrows. "One of his most important contributions is that he made tiny spaces chic. He redid his apartment every two years by simply changing its colors."

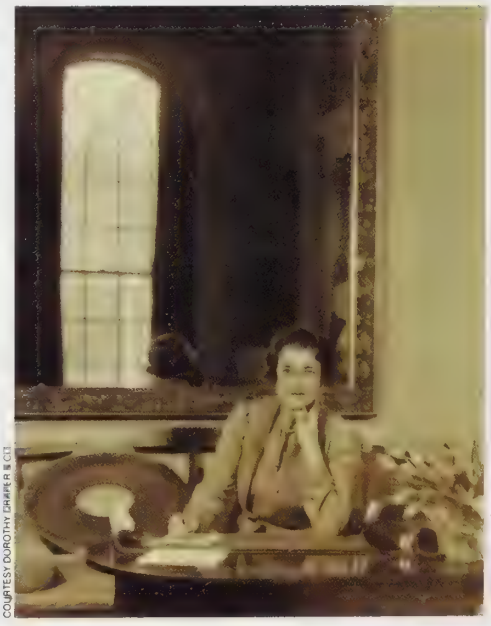
own classical department. Was it the French or the Indians who said that if you live long enough, you see everything reversed? Probably both, each being such a wise culture."

Barrows himself graduated from Parsons in 1940, when it was still known as the New York School of Fine and Applied Arts. "I was in the last class of their European school, which used to be in the Place de Vosges in Paris. That final summer we had gone on a field trip to the palace of Caserta outside Naples to measure and draw the interiors. Later war broke out, and I eventually found myself drafted. Flash-forward to 1945. I'm back in Europe as a photo-reconnaissance officer, and due to an extraordinary coincidence, we're stationed at Caserta. Now I noticed that the palace furniture had either been used for servicemen's clubs or seemed to have vanished. But then I found, to my horror and amazement, after visiting a few G.I. hangouts, that the commanding officer had requisitioned the palace's eighteenth-century chairs for local R and R clubs, where muddy boots could rest on silk damask, and American soldiers could easily pilfer handfuls of eighteenth-century crystal from chandeliers to take home to their girlfriends. I rushed to the commanding officer and managed to persuade him that, in order that we Americans not appear as barbarians, we had to repatriate the furniture to Caserta as soon as possible. 'But there's so much of it,' he said, mildly surprised. He ended up agreeing with me, however. And that's how the interiors of Caserta, at least, were salvaged."

Apart from this wartime interlude, Barrows's life has seemed to be a long-standing contemplation of the time lines of twentieth-century design. Because he has acted as a teacher and observer, he seems to have a clear eye for succession and hierarchy.



COURTESY DOROTHY DRAPER & CO.



COURTESY DOROTHY DRAPER & CO.

LEFT: In the 1930s, Dorothy Draper (above) designed the high-ceilinged hallway of Hampshire House with striking geometric touches.

continued on page 356

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Recalling a Golden Era in Manhattan Design
continued from page 354

"The history of modern classical interior design in America begins, of course, with Ogden Codman," says Barrows, "who had collaborated with Edith Wharton on a book called *The Decoration of Houses*. While it was not as popular at the time as is now thought, it was influential, and it began the long, drawn-out process of opening up the American interior to lightness and gaiety. Published in 1897, it was a fitting curtain raiser to a new century. Codman himself did little work, but the impact was great, and we all know who took up the clarion call next.

"The never-too-modest Elsie de Wolfe, not having done very well as an actress, took up decorating," continues Barrows. "Her trump card was the use of the color white, which no one seems to have thought of before. It wasn't long before Syrie Maugham came sailing over from London and trumped even Elsie. Not only did she paint walls white, but she'd strip and paint priceless Chippendale furniture, Rococo mirrors, anything she could get her hands on. And both women had a fondness for mirrors, which grew with age. Soon everything that wasn't painted white was covered in looking glass. A standoff!

"There was also a less flamboyant school of design in New York as the twenties advanced, and that was the early work of McMillen, which was rather spare, quite English, but with a distinct New York tidiness and perfection of finish.

"Rose Cumming was another fascinating and very original talent," comments Barrows. "Completely self-taught, she had a great eye for color and fabrics and she did bold and often quite outrageous things, which have made her a great unsung influence, even today. The formidable Dorothy Draper was another important New York 'star' of the time. With an instinctive eye for scale, she understood we live in an era of vastly magnified spaces. She realized that you need a few huge objects rather than a swarm of little bibelots if you want to draw people's attention in a public space."

Clearly one of Barrows's favorites is Joseph B. Platt. "He was a genius as well as an eccentric. He graduated young—at age 19 from Parsons—and immediately went to work designing murals and other trompe-l'oeil things in the twenties. By the thirties he was a well-established designer. Somebody once said he looked like a racehorse run over by a steamroller, and he did. Today I'd compare him to a Steinberg drawing. You know, those oddly shaped and flattened faces?

"I went to work with Platt in that brief interlude between graduation and the draft," recalls Barrows, "and we had a contract to do 'Fashion from Europe' windows for Marshall Field's. Since the war had begun, it was difficult getting the fashions over, apart from anything else. In those days the department stores had almost unlimited budgets for creating lavish model rooms that combined fashion and interior design ideas. That tradition ended with the war and was never successfully revived by anyone, including Bloomingdale's—though they certainly tried. Anyway, Mr. Platt approved one of my impossibly elaborate designs. Crystal columns—I think draped in Belgian lace—rising from a gold-leafed floor. 'B-but what's the budget?' I stammered. 'You don't have to ask me again. Spend what you have to,' was his succinct reply.

"In the forties and fifties, perfection was the goal in Manhattan."

"It was a very grand era," explains Barrows. "And brief. Platt went on to design the interior sets for *Gone With the Wind*. He also did *Rebecca*. In fact, my own life would have been quite different if my plan to go back to work for Platt after the war hadn't become impossible when he suffered a nervous breakdown. Instead I started teaching at Parsons and never pursued an active design career.

"He and his wife were both eccentric," says Barrows. "I remember one summer they took a house in the country. Everything had to be blue. They both had blue eyes, naturally. Blue-lacquer chairs, tubs of blue hydrangeas, their two children both dressed in blue. One day I was out there and saw one of the boys on his blue bicycle, and he'd scraped his knee and it was covered—of course—in a blue bandage. Perhaps it isn't any wonder that his father ended up with a breakdown.

"Then there was George Stacey. He started out with Rose Cumming in 1929, then went on to work for himself. He was the 'jewel man.' A typical Stacey interior would have, say, topaz taffeta curtains, sapphire-blue cushions and an emerald-green cover over an amethyst table. He had an interesting group of clients: Ava Gardner, Princess Grace of Monaco.

"But the legendary figure that looms up behind this whole New York group was Van Day Truex, an elegant paper-cut of a man," says Barrows. "There are several things to say about Van Day apart from the fact that he was design director of Tiffany from 1955 to 1979. The most important is that he didn't have any money to speak of, and what he did have he spent very carefully on the most exquisite clothes, so he was always a *New Yorker* sketch of perfection. The second was that he ran around town with some of New York's most important society women of the time. He and Millicent Rogers, for example. Walter Winchell liked nothing better than writing up their evening doings. So Millicent with her tiny feet—famously displayed by Diana Vreeland at the Metropolitan Museum of Art when she exhibited the Rogers

continued on page 358



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Recalling a Golden Era in Manhattan Design
continued from page 356

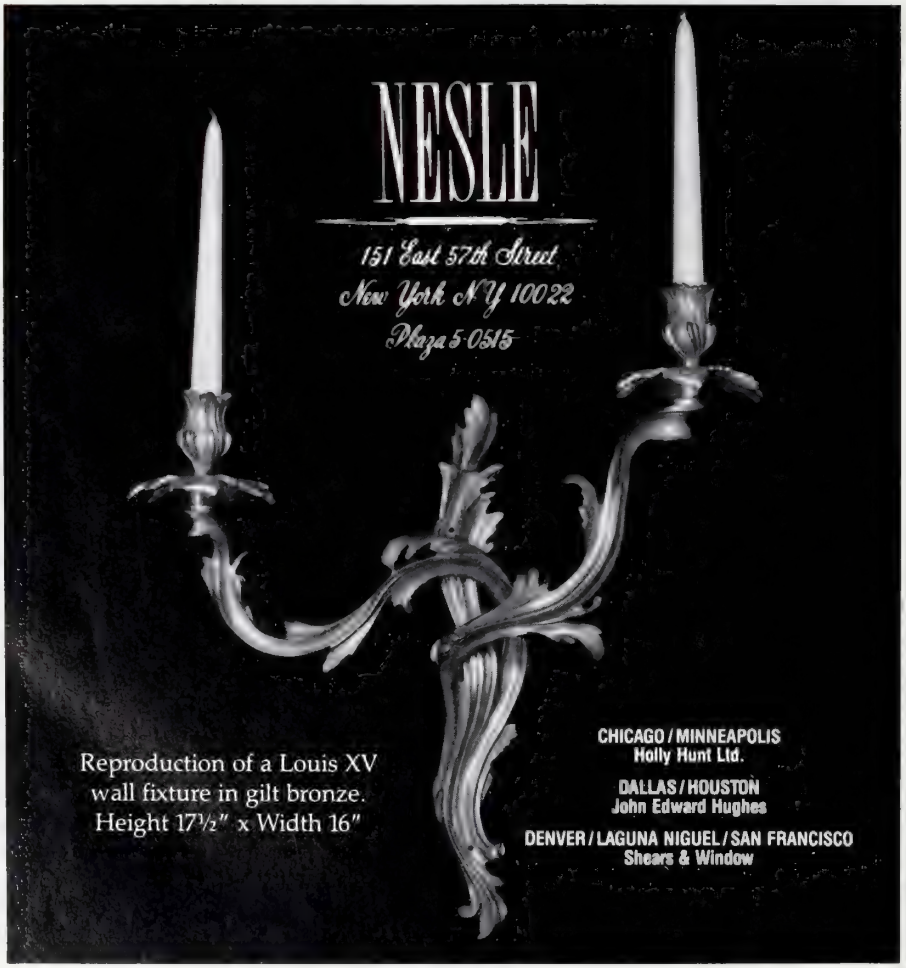
shoe collection, years and years later—and Van Day Truex, a tall, impeccable man-about-town, were classics of their time, like an Art Déco silver cigarette case and a beaded bag.

"After the war, the grand tradition of astringent elegance began to fade," explains Barrows. "The world had changed. No one had the time to spend hours worrying about what flowers to put on the dinner table—and perhaps saddest of all, the guests themselves would hardly notice. Among today's designers, Tom Britt and Valerian Rybar are two who still carry on something of the grand manner, and also Bill Hodgins in Boston. But again, that kind of presentation needs a grand client, or rather, a client who has time for it. And that is becoming rare. There are few perfectionists left, such as Mona Bismarck was. And today they might be considered tyrannical or eccentric rather than living textbooks of high style.

"One reason, among many, is that New York itself has changed. It is still a fabulous city, charged with promise. But the promise is different. I think that in the forties and the fifties, perfection was the goal in Manhattan. Now it's power or money. In the past that perfection was so electric, so pure, that money could never be enough to secure it. Grace and application, endless amounts of the latter, were equally important."

Stanley Barrows lives with his memories of a lifetime in the design world with remarkable good humor and his own version of grace and application. Jean Cocteau used to admonish his reflection each morning, "Submit." There is a similar suggestion about Barrows. He submits to what he cannot change, and works cheerfully at what is possible. And recently this has included, most gratifyingly, a revival of interest on the part of contemporary designers in the classic ways of studying interiors, of drawing form and shadow, and of contemplating the best rooms of the past. Today, Barrows has the serenity of a vindicated man.□






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Salon Paintings on the Rise in New York

By Deborah Gimelson



COURTESY STAIR SAINTY MATTHIESEN

As prices for Impressionist works soar, collectors are turning to a previously underrated market and discovering the beauty of the solid academic works created by 19th-century Salon painters. ABOVE: *Un Enfant Qui Montre les Images d'un Livre* was exhibited in the Paris Salon of 1801 by Jeanne Elisabeth Chaudet, who carried on the French school's tradition of genre painting depicting daily life.

If you're willing to go into parts unknown, or at least less well known, you can still find a solid, academic picture at a reasonable price.

WHEN WE THINK about 19th-century painting in France, we invariably think of the canvases of Monet or Renoir, the soft brushstrokes of the Impressionists. What we forget is that the Impressionists, so ubiquitously copied by art students and greeting card companies, formed rebelliously in reaction to the official art in nineteenth-century France, the academic, historical or naturally based art that was shown each year at the Salon d'Apollon in the Louvre (commonly referred to as the Salon) by the official French school, the Ecole des Beaux-Arts.

From the early to the middle part of the century, when the focus was on landscape painting and the classicism of Ingres and Delacroix, to the latter part, with the pretty girls and religious figures of Tissot (the front runner with regard to price in this field) and Bouguereau, this type of painting dominated the century in France. It was only when the Impressionists got fed up with having to gain the Academy's official approval that the seeds of twentieth-century art were sown.

Today, in the wild feeding frenzy of the art market, the prices for Impressionist pictures have soared into the seven and eight figures, far past the spending ability of most collectors. As people search for paintings, attention has been drawn to the nineteenth-century Salon painters, once thought of as boring hacks but now seen more accurately as well-trained professionals. The landscapes of the Barbizon School (named for a small town southeast of Paris that became, according to art historian Robert Rosenblum, synonymous with nineteenth-century idylls of nature, man and beast "unpolluted with the grim

continued on page 364


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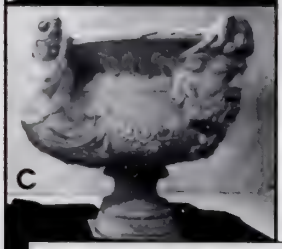
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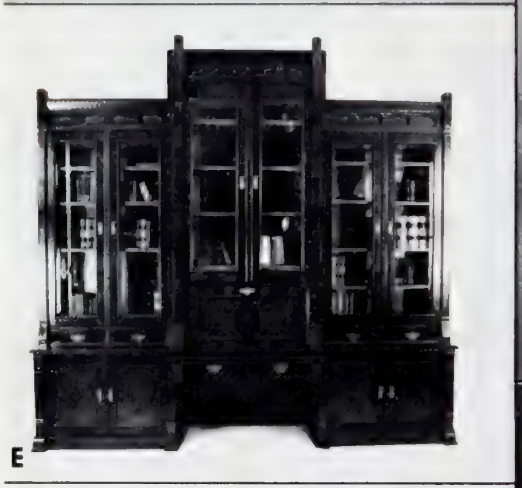

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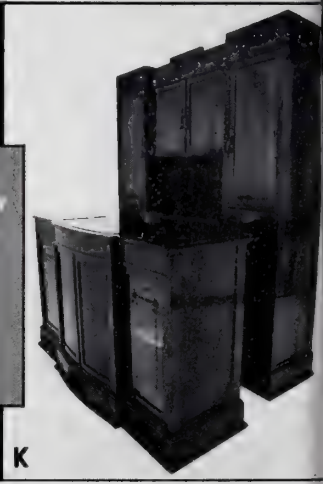

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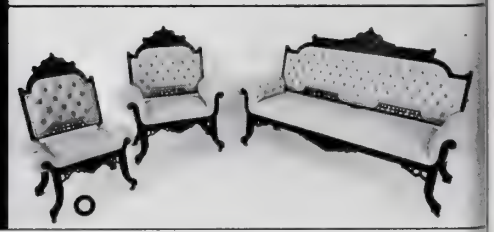

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N


O

A. ORIGINAL MATCHED GRIFFIN AMERICAN OAK 16 PIECE DINING SUITE WITH 12' TABLE, 12 LEATHER CHAIRS (4 CHAIRS NOT SHOWN), SERPENTINE CHINA AND MIRRORED SIDEBOARD. **B.** FABULOUSLY GRAINED ROSEWOOD VICTORIAN BREAKFRONT BOOKCASE (DIM: 8' L x 8' H). **C.** EXTRAORDINARY PAIR OF CLASSICAL MARBLE URNS, HIGHLY DETAILED CARVINGS OF SATYRS & NYMPHS, MEASURING 42" DIAM x 40" H. **D.** WALNUT AND ROSEWOOD 6 PC. ART NOUVEAU BEDROOM SUITE BY MAJORELLE IN THE "LES LILAS" PATTERN, ARMOIRE, FULL BED, 2 NITE STANDS, AND HARD-TO-FIND VANITY WITH CHAIR. **E.** MAGNIFICENT EASTLAKE DROPLEAF DESK/BOOKCASE/ENTERTAINMENT CENTER IN WALNUT AND FLAME MAHOGANY BURL WITH BEVELED GLASS (DIM: 10' W x 10' H). **F.** EXQUISITE WHITE MARBLE STATUE OF A BATHING NUDE, 48" TALL. **G.** WONDERFUL MARBLE GARDEN PIECE OF WINGED SPHINX CARRYING AN URN (DIM: 34" L x 40" H). **H.** RELAXED, BUT WATCHFUL PAIR OF CAST BRONZE LIONS TO GRACE YOUR DRIVE OR ENTRY (DIM: 66" L x 30" H x 24" W). **J.** LOVELY MARBLE STATUE OF PAULINE BORGHESE AFTER CANOVA (DIM: 32" H x 16" W x 32" D). **K.** ART DECO MAHOGANY BRONZE MOUNTED FRONT AND BACK BAR WITH ETCHED AND BEVELED GLASS, BLACK MARBLE TOPS. **L.** ART NOUVEAU DESK SUITE BY MAJORELLE IN BANANA WOOD VENEERS AND MAHOGANY WITH MATCHING CHAIR, "LES PINS" PATTERN (DESK DIM: 59" x 33"). **M.** UNUSUALLY FUN 60" DIAMETER CIRCULA VICTORIAN SOFA IN TUFTED BLACK LEATHER WITH BRA NAILHEAD TRIM. **N.** LARGE MAHOGANY LEATHER TOPPED ENGLISH PARTNERS DESK w/LEATHER EXECUT SWIVEL CHAIR (DESK DIM: 79" x 55"). **O.** 6 PIECE AESTHETIC MOVEMENT PARLOUR SUITE WITH 2 MATCH SOFAS, 2 ARM CHAIRS AND 2 SIDE CHAIRS . . . ALL UPHOLSTERED IN GLOVE WHITE LEATHER





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Salon Paintings on the Rise in New York
continued from page 360

facts" of modern city life); figures drawn directly from mythology and historicism; and the later, prettier canvases of women, children and idealized landscapes by Millet, Tissot (which often prefigure Impressionist work) and Bouguereau, can often still be acquired for six figures or less.

Not that this is true for all who worked in the Salon: Try to discover a bargain among the Neoclassical works of Ingres (who ran the Academy in Rome in the early part of the nineteenth century), or among the canvases of Gérôme, Géricault or Delacroix, and you would probably be out of luck. However, if you're willing to go into parts unknown, or at least less well known, you can still find a solid, academic picture at a reasonable price, and even representative works by better-known artists.





"The Salon was the vehicle for all kinds of art," says Lisa Schiller, a Manhattan-based dealer. "Lots of artists who showed in the salons are fashionable now, such as William Bouguereau, or Raffaëlli, who also exhibited with the Impressionists." Schiller says that people are drawn to the "romantic academics, whose subject matter is highly appealing—beautiful women, mythological motifs, romantic landscapes. And it may not be a masterpiece, but you can still buy a painting that showed in the Salon for twenty thousand dollars, though a great Bouguereau might run half a million." Julian Beck, owner of Pannonia Galleries, laughingly observes that "the obvious painstaking detail of these paintings appeals to a buyer who is sure those Picassos were done in fifteen minutes. The big Salon paintings were actually produced in prints at the height of two to three feet."

Other dealers have a different point of view. "I hate talking about the market," says Wheelock Whitney, whose specialty is nineteenth-

TOP: Antoine-Félix Boisselier, the younger of two artist brothers, was considered one of the finest landscape painters of his day. His *View of the Colosseum from the Orti Farnesiani* was shown at the Paris Salon in 1833. He won second prize in the 1817 Prix de Rome landscape competition, which was the first year that it was held by the Ecole des Beaux-Arts.

ABOVE: *Still Life with Iris and Urns on a Red Tapestry* was painted in 1868 by Blaise-Alexandre Desgoffe, who devoted his career to richly composed still lifes that had a photographic actuality to them. Trained by Flandrin in the Ingres tradition of precise rendering and later a pupil of Bouguereau's, he exhibited his canvases at the Salon from 1857 to 1868.

continued on page 366

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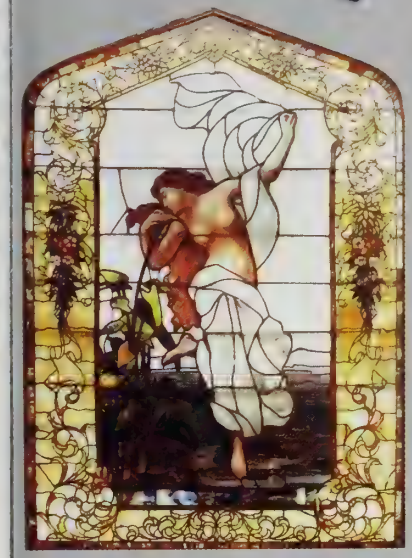
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Art Nouveau Stone Fountain, from Nancy, France.



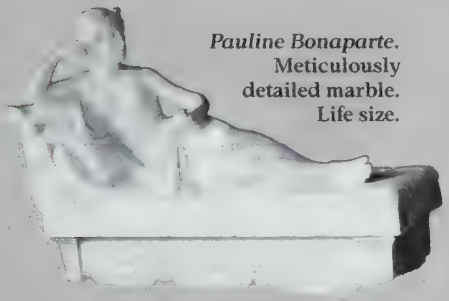
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Salon Paintings on the Rise in New York
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century European art and whose New York gallery, an elegant town house on the Upper East Side, has a French, châteaulike feel to it. "My favorite period is the early part of the century—Ingres, Delacroix, Géricault, and the pupils and contemporaries that follow," he says. Whitney also admits that he likes to focus on those who have "fallen from grace—works of quality by people who have not achieved lasting fame. Those artists, while not known here, have never been forgotten in France."

Whitney claims Americans have skipped directly from the eighteenth century to the Barbizon School, the paintings of Boucher and Millet. "Neoclassical art is poorly represented in America," he says, adding that even the Pompier School—a common reference to nineteenth-century art including Bouguereau and Gérôme—"didn't appeal to the robber barons, and is not represented in their collections. Another great untapped area is landscapes from the first half of the nineteenth century."

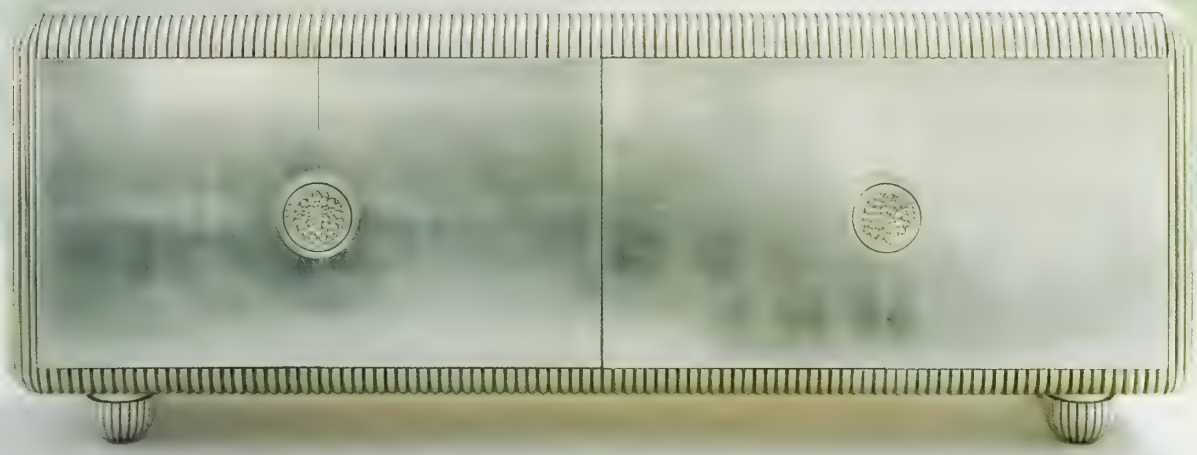

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As for the auction world, Polly Sartori, Christie's nineteenth-century European painting expert, says, "In the last year we have seen more paintings go over the one-million-dollar mark—until now, half a million to three quarters of a million was the ceiling for a great painting, and work at that price level can still be great." Christie's sales last season set records for Giovanni Boldini and Jean Béraud.

So, if you are looking for good paintings and don't have the millions you'd need for Impressionist works, buy their precursors and a little piece of history. As Wheelock Whitney says, "I believe the period is still mostly undervalued. Luckily for me, I can find things and bring them back to America; the market has not seized on this yet." In the near future, it is unlikely that the same statement will hold true.□

A silver scenario on the buffet.





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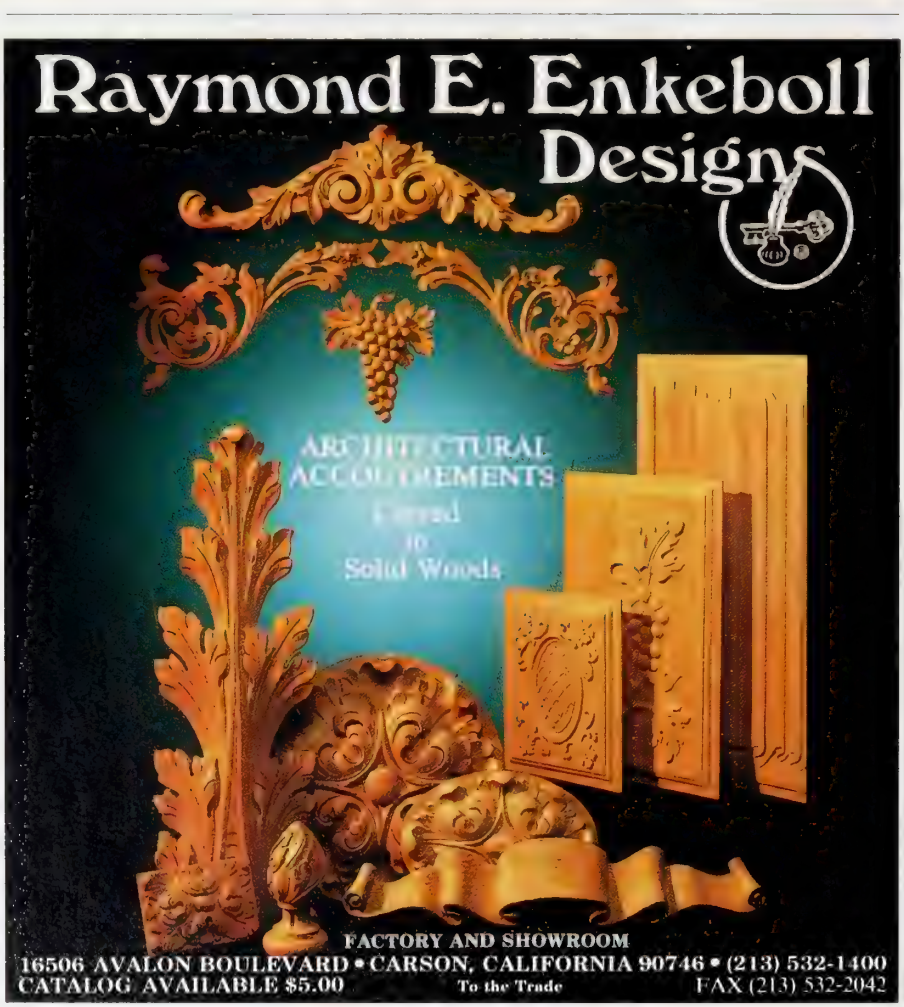
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Country Style

Having completed work on Mary Tyler Moore's country house, designer Tim Macdonald was willing to share two of the project's most valued resources. Included in the mix was an 1840 demilune table from **Monique Shay**, who deals only in Canadian antiques from her Litchfield County barn-showroom (920 Main St. South, Woodbury, CT 06798; 203-263-3186). "I love Canadian for the French detailing," says Shay, "and because they went wild with color." Mary Tyler Moore's table retains its original red finish; Shay also pointed out a paneled armoire in yellow and blue, and a green maple dining table, from a Quebec convent, that seats 20.

Mario Rodriguez constructs reproductions of American country antiques—Windsor chairs, Shaker cupboards, even fireplace mantels. If he has a special expertise, it is in his finishes, which may be marbleized, crackled or narrative. "I feel we're reviving an American tradition of painting love stories, biblical scenes and what-have-you on furniture," he says. The Shaker-style night tables Rodriguez built for Moore were painted with a pattern reminiscent of another classic American form, the Amish quilt. "We aged the wood and used layers of contrasting color. I have to admit that it was very convincing." Mario Rodriguez, 419 Manhattan Ave., Brooklyn, NY 11222; 718-387-6655.

continued on page 372

Lots of Luck

It would be a stroke of good fortune simply to find yourself in **W. Graham Arader**'s Manhattan shop, where antique Audubon and Redouté prints are interspersed with unusual 18th- and 19th-century American maps. Luckier still to attend one of his weekend syndication events, where Arader offers rare prints at wholesale prices to 20 or 40 of his closest friends. Typically, Arader arranges these events when he finds a complete early-edition book of a renowned artist, often an American naturalist. Guests gather at the dealer's estate in King of Prussia, Pennsylvania, and each receives a parcel of the book through a drawing of lots.

One memorable syndication, of Redouté's *Les Roses* (1817–24) in 1987, distributed 169 prints among 28 people, and each print is now said to be worth from two to five times the syndication price. In July, 22 people paid $10,000 apiece for a share of Mark Catesby's *Natural History of Carolina, Florida, and the Bahama Islands*, third edition (1770–71). This month, Arader will be syndicating *Hummingbirds* by the 19th-century English naturalist John Gould. W. Graham Arader, 29 E. 72nd St., New York 10021, 212-628-3668; in King of Prussia, 215-825-6570.

Beacon Beckons

The **Mongerson Wunderlich Gallery**, in Chicago's River North neighborhood of galleries and artists' lofts, has opened a new section called Golden West Design. Featured are antique pieces of furniture that owners Susan Mongerson and Rudy Wunderlich have covered in vintage Beacon blankets, made in New Bedford, Massachusetts, between 1910 and 1940. The Beacon blankets, based on designs created by native Americans who traded them for produce at local trading posts in the Southwest, were used for camping by East Coast tenderfeet who bought the Beacon slogan, "Beacon blankets make warm friends." Mongerson and Wunderlich use furniture that they buy at antiques shops and auctions from Chicago to Cape Cod. The Golden West department of the gallery will also sell patchwork quilts and Pendleton blankets, made from the 1920s to the present and woven from Indian designs. Mongerson Wunderlich Gallery, 704 N. Wells St., Chicago, IL 60610; 312-943-2354.





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Gamesmanship

Although antique American **game boards** are quintessential folk art, it is contemporary abstract painting to which they are most often compared. Game boards (*AD*, Dec. 1989, Antiques feature) decorated with flights of an artist's imagination are now sought for the life they bring to a country interior. And, as with art, the market is up.

"The pieces I sell appeal to art collectors," says dealer **Don Walters**, "people who appreciate clarity of design, quality of abstraction, crisp color play. They're like a canvas to hang on the wall." Boldness of color and complexity are important, and figures add strength to the design, but most collectors search for a beauty that is more than the sum of its parts. Walters describes his best current piece, an 1870s Parcheesi board, as a unique counterplay of geometric shapes, combining patches of deep color with a Spencerian line drawing of two dogs carrying a bone.

New York dealer **David Schorsch** has an oversize checkerboard that he considers his best. The design is purely geometric, and silver and green stripes around the edges make it outstanding. However, "a piece is its execution as well as its drama," says Schorsch. "I use the same criteria in buying a board as in deciding on a Windsor chair or a Shaker candlestand, which includes the quality of construction and condition. All other things being equal, you want one that has had minimal or no restoration." An "improved" game board can sometimes be made to appear untouched, dealers warn—forgeries are a predictable byproduct of popularity.



COURTESY AMERICA HURRAH



Driving the market is the use of game boards as an alternative to other forms of wall art. Considering that American folk paintings now fetch six- and seven-figure sums, $5,000 to $10,000 for extraordinary boards can seem like a very reasonable investment. Many trace the momentum in the game board market to **America Hurrah**'s 1980 show, where the top price was $1,200. In 1986, Sotheby's sold a checkerboard from Don Walters's collection for $4,600, a new record at auction that has since been surpassed. Rumor has it that Pennsylvania dealer **James Maxwell** recently sold an 1880s Parcheesi board, marked by "a sense of flowing and rotating motion," for $14,000. Maxwell chalks it up to quality. "There is room for growth in the top layer of any market. Over the next ten years, I see the mid-range pieces, which bring between $500 and $2,500 now, appreciating about 20 percent, while the top 5 percent may increase 1,000 percent. The problem for an investor, of course, is that the perception of what is the top 5 percent varies."

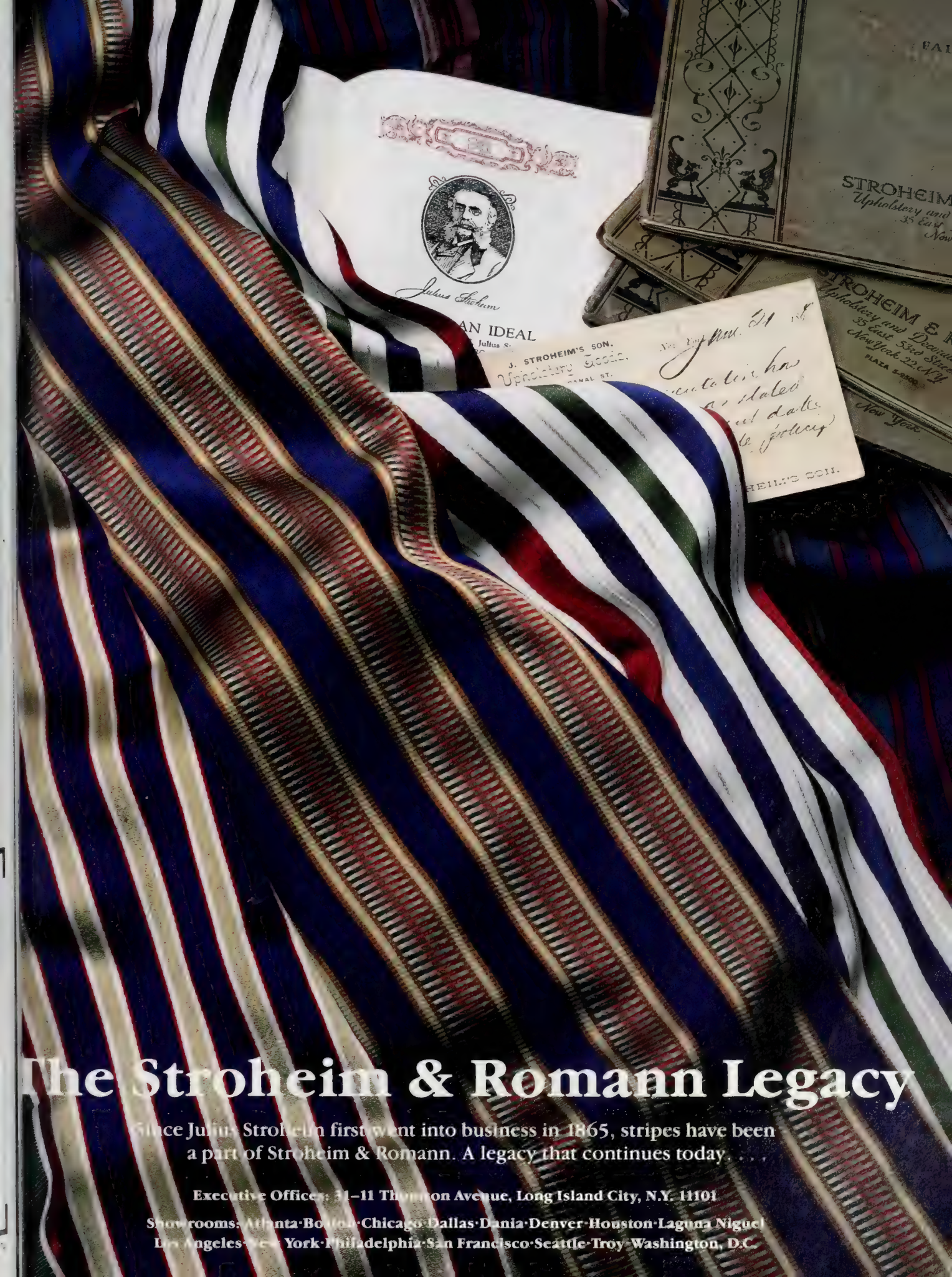
Indeed, the perception of excellence in game boards varies, as do the feelings they evoke. "Remember," says Massachusetts dealer **Victor Weinblatt**, "we're talking about a *game*. These artists were trying to help you lose yourself for a few hours in a fantasy world. The symbols on the boards were meant to awaken feelings of play and wonder. That's what the best game boards do."

America Hurrah, 766 Madison Ave., New York 10021; 212-535-1930. James Maxwell, Box 367, Lampeter, PA 17537; 717-464-5572. David A. Schorsch, 30 E. 76th St., New York 10021; 212-439-6100 (by appointment only). Don Walters Art and Antiques, 2425 S. Main St., Goshen, IN 45626, 219-533-9416; 1 Amber Lane, Northampton, MA 01060, 413-586-3909 (by appointment only). Victor Weinblatt, Box 335, South Hadley, MA 01075; 413-533-6435. Other dealers of note are **Patty Gagarin**, 975 Banks Worth Rd., Fairfield, CT 06430, 203-259-7332, and **Kenneth and Ida Manko**, Box 20, Moody, ME 04054, 207-646-2595.

House of Clay

Ceramic artist **Jill Laurimore** had to book a separate airline seat for the "portrait" she was bringing to America from her studio in England. The "portrait" was of a house—a Westchester County mansion from the 1920s, all Norman rooflines and Georgian wings—that Jill Laurimore made out of clay. She accepts only four commissions a year and spends about 500 hours on each. When completed, the houses show landscaping, details of window frames, garden furniture and pets, if desired. Laurimore started doing ceramics for relief a number of years ago while working on a British television series, *The Georgian House*. She uses a clay called T material, sometimes mixed with porcelain, and all the colors, including that of the distinguishable leaves of the different kinds of trees, are glazes that are fired at least five times. Jill Laurimore, The Mews, Adj. 29 Swan St., Boxford, Suffolk, via Colchester CO6 5NZ; 0787-210138.

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In the Showrooms

Clarence House, in a positive riot of modernism, is reviving fabrics from the 1920s and 1930s, based on designs by couturier Elsa Schiaparelli, architect and furniture designer Pierre Chareau, and Piet Mondrian.

Two of Schiaparelli's signature devices were reversible fabrics, and bold contrasting use of black and white. The *Schiaparelli* fabric (top left and right) is a strong swirling pattern of oversize blossoms and leaves, white on black on one side and black on white on the other. Chareau designed furniture and fabrics but only five houses, one of which is the seminal Maison de Verre of 1928 in Paris. It was typical of Chareau to contrast the smooth surfaces of his industrial building materials with thick, tactilely inviting upholstery, and *Chareau*, the Clarence House fabric, is a deep plush with a design of simulated drapery in dark purple, green, mauve and taupe.

This plush quality is also evident in *Mondrian* (below left). Clarence House has filled in the artist's renowned checkerboard in one color combination of tomato red and black, and then scored it with a grid of smaller squares in blue and yellow. The company's tribute to the 1920s, *Le Jazz Hot*, uses the term made famous by Josephine Baker, known for her sinuous elegance and the electricity of her movements. *Le Jazz Hot* (below right) is all electricity. Diagonal zigzag stripes crackle across a thick weave in the surprisingly subdued palette (maroon, navy blue, cream and gold) that was often used in 1920s design.

While reviving classic modernism, Clarence House is also showing fabrics that virtually recreate the traditional past of Victoriana. McKenzie and Hodsoll fabrics, created by London antiques dealers and designers Christopher Hodsoll and Alex McKenzie, are taken from toilelike prints and chintzes that are given a tea-dipped, faded ivory quality. "While classic chintzes will always be in demand among the traditionalists," say the people at Clarence House, "the mid-1980s fad for them has passed, and clients want either a more exaggerated sense of the past or, in a parallel trend, something classically modern." Up to now, the McKenzie and Hodsoll work was printed to order, but now Clarence House will have them in stock. "We made the colors just a *bit* stronger," says a spokesman. "Americans like the tea-dipped quality, but they want the look to be a bit fresher than the English do."

Silver Jubilee

The New York clients of **ADC Heritage**, a London source for fine antique silver, have started shopping in town since ADC's September opening on Madison Avenue. The firm is home to the silver of Paul de Lamerie and Paul Storr, arguably the finest English silversmiths of the 18th and 19th centuries, as well as to work by Omar Ramsden and Jean Puiforcat, who helped define Art Déco in the realm of silver. One outstanding piece is a ca. 1750 soup tureen by William Cripps, "an explosion of Rococo craftsmanship," in the words of owner Francis Raeymaekers. The cover, topped by an artichoke finial with a fly, is decorated with embossed bands of crustaceans, vegetables and fish to suggest the tureen's contents. An engraved coat of arms on a foliate cartouche ornaments the body of the vessel, which rests on caryatid feet. ADC Heritage, 965 Madison Ave., New York 10021, 212-734-5666; 2 Old Bond St., London W1X 3TD, 493-5088.



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RUPS QUALITY BY DESIGN



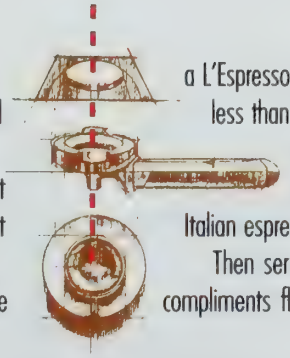
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AD

Russian Around

Anthony Browne had the pleasant task this summer of "conjuring a fantasy" for the Southampton Showhouse. To him, that meant Russian. "For some time I had wanted to design a room based on the St. Petersburg nobility's habit of having a 'game room' in the cellar that reflected the Russian heritage. This also gave me the chance to test a mixture of Eastern patterns, which, in my view, is the direction 'city' design is heading. However, it's all very well to think Russian but another story altogether to find it."

Russian is not plentiful in New York, but Browne advises those outfitting their dachas to start at the **Place des Antiquaires** (125 E. 57th St., New York 10022), the location of most of the following shops. The designer found an excellent turn-of-the-century oil at **Tatyana Galleries** (212-758-4559), specialists in antique Russian painting and sculpture. **John Walker Antiques** (212-758-6600), which deals primarily in Japanese and Continental pieces, lent him a large brass samovar ornamented in Russian medallions. **Russissimoff Gallery** (212-752-1284) emphasizes French decorative objects, but sent him off with an amber hanging lantern. Browne found a traditional "cup of joy," celebrating the coronation of Czar Nicholas II, at **Moore and Company** (212-688-4767), which also carries Russian porcelain and silver, as well as English Regency antiques. The most elusive category, however, proved to be icons of the Russian Orthodox church. Browne eventually selected five examples from **Galerie Manic** (212-755-0640) and two from **A La Vieille Russie** (781 Fifth Ave., New York 10022; 212-752-1727).



COURTESY JAMES MANIC

Rugged Individualist

Recognized as one of the world's leading dealers of antique rugs, **Eberhart Herrmann** is following a slightly different strategy for his annual exhibition, which this year runs from Nov. 17 to Dec. 22. While extending his reach beyond the west Asian "rug belt" and into India and China, Herrmann will be showing fewer but more "extraordinarily graphic" examples. "There is more esoterica in the collection now," says the dealer, "and rarer pieces. I've been in this business for quite a long time, and I'm seeing textiles I wouldn't have dreamed of five years ago."

A group of early Anatolian prayer kilims may be the show's strongest feature. One is marked by houselike prayer niches recalling cave drawings from the region's antiquity, their contours outlined in vibrant colors. Another, ca. 1500, Herrmann believes is a companion to the Metropolitan Museum's famed Ballard prayer rug.

There has been a boom in this field, reports Herrmann, and educated collectors seeking the finest examples should expect to pay at least $20,000 to $30,000 in the current market. Not surprisingly, the tribal pieces have a more primitive look than the "Persian rugs" commonly seen in the West, which were adapted from designs produced for the court. Royal originals are now extremely rare, but Herrmann has dealt his share of these, and one, a 16th-century Kashan silk, now hangs in the Victoria and Albert. Eberhart Herrmann Antique Rugs, Theatinerstrasse 42, 8000 Munich 2, West Germany; 293-402.



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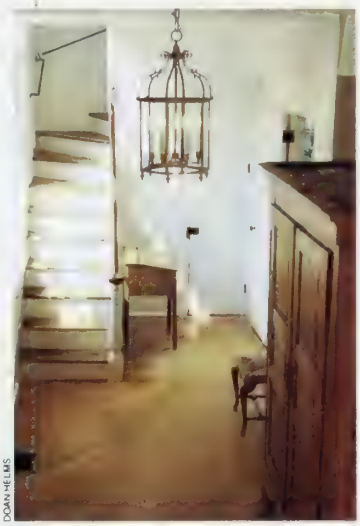
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Faith Restored

Nothing is making John Cottrell happier these days than the old-fashioned weddings and Shakespeare performances hosted by the **Old Church** in Attica, Indiana. The Los Angeles designer was reared in that small grain-trading town, and has set up a foundation to conserve and restore local landmarks that have fallen into disrepair, among them the Old Church. "It's a way of giving a little bit back to the community, and I think people can appreciate things on this scale," Cottrell says. "The church is a simple, almost spartan, Greek Revival design from 1848, white to the point of being pristine. The most exciting part was replicating and raising the steeple. It had been removed in 1910, when the place was turned into a dance hall." One of the renovations Cottrell undertook was extending the pulpit into a stage; though this was the church he attended in his youth, it now functions as a venue for cultural and community events. The next project: "We're restoring a beautiful brick house, and making it into a museum for the history and decorative arts of the region. Eventually I'd like to restore the whole town."



DOAN HELMS

Mint Prints

Martine Lefebvre, a former member of the Paris and Wall Street investment worlds, and her son, Georges, a former worker in the fashion industry, have collaborated to create a gallery of antique botanical, architectural and garden prints. **A la Française**, in the Place des Antiquaires, has some drawings, as well as architectural and botanical prints, which, she says, tend to be in the original print run. In her separate Manhattan showroom, Lefebvre offers less expensive prints to the trade only, among whom she counts as favorite customers David Laurance and Thomas Jayne of Kevin McNamara's office. "Framers sometimes come to me," says Lefebvre, "because these days a good antique frame may cost more than a print and they are looking for something appropriate to show off the frame." At both places she has Piranesi's architectural fantasies and interior design prints by the 19th-century French designer Valance, the source of the name for a draped window treatment. A la Française, 125 E. 57th St., New York 10022; 212-223-2728. Martine Lefebvre, 12 E. 86th St., New York 10028; 212-517-6950 and 212-249-1354.□

Whimsical Walls

Designer Jarrett Hedborg had good reason for encouraging **Nancy Kintisch** to move to Los Angeles from New York. A decorative painter and mosaic artist, Kintisch has created small wonderlands for a variety of Hedborg's California projects. For one client, Kintisch built a mosaic inspired by the swirls of van Gogh's *Starry Night* out of minuscule Murano glass tiles. In a New York residence, she transformed a wall in the daughter's bath into a map of an imaginary world, and another bath exhibits an underwater seascape in turquoises, greens and yellows with stencils of sea lilies and clamshells. Kintisch delights in idiosyncrasies on surfaces ranging from floors, walls and furniture to canvas. Her paintings are well collected and have been shown on both coasts and in Tokyo. How does she describe them? "Unrestrained." Nancy A. Kintisch, 36 Brunswick Ave., Los Angeles 90039; 213-666-2795.

Brooching the Subject

Kentshire Galleries has added a Collector's Gallery for antique jewelry and decorative accessories. Thanks to Marcie Imberman and Ellen Israel, wives of the firm's principals, the venture has generated a trove of unusual items within Kentshire's eight-floor operation.

Recent arrivals are a pair of brass inkwells, one with an owl design and another sporting a nautical motif; an ostrich-egg table ornament in the form of a frog with silver-plated mounts; and a small set of late-18th-century "pricked paper pictures"—hand-colored travelogue prints mounted behind windows and illuminated by candlelight.

The jewelry, however, is the heart of the collection. In the spirit of Victorian sporting jewelry, the gallery is having artist Robert Warshaw render miniature portraits of customers' pets to complement the sale of antique brooch frames. More stately are a ca. 1860 English crystal, diamond and pearl pendant and an Italian Etruscan Revival grapevine collar of gold and chalcedony. Kentshire Galleries, 37 E. 12th St., New York 10003; 212-673-6644.



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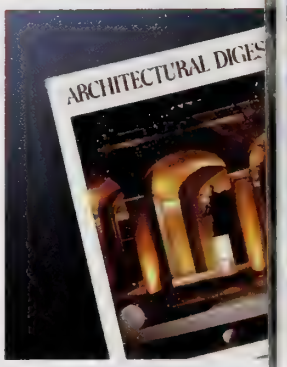


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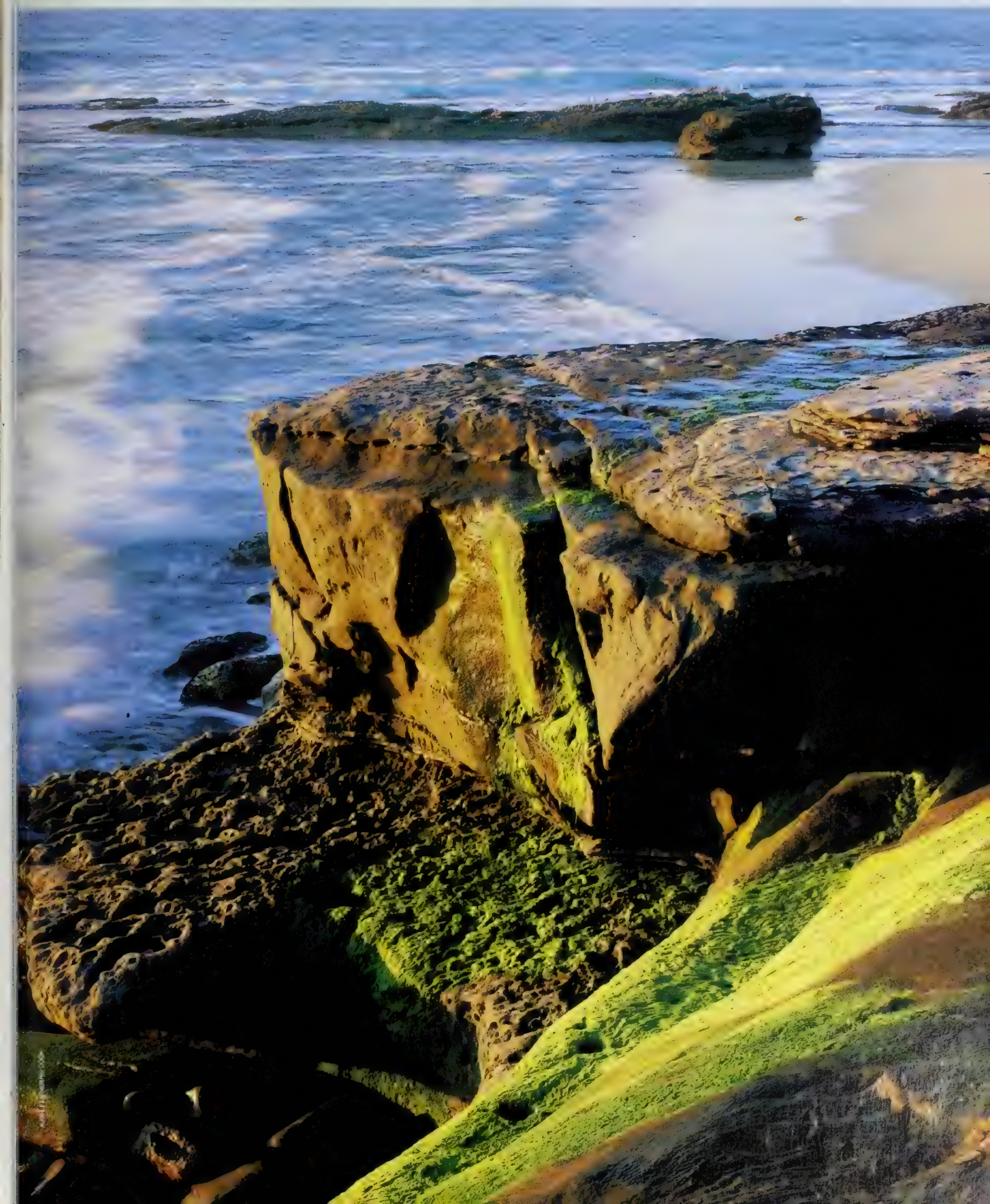
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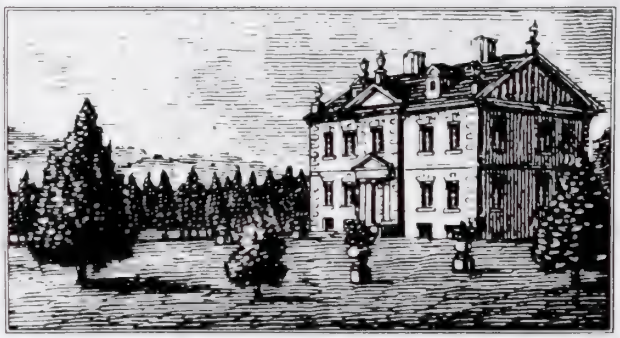
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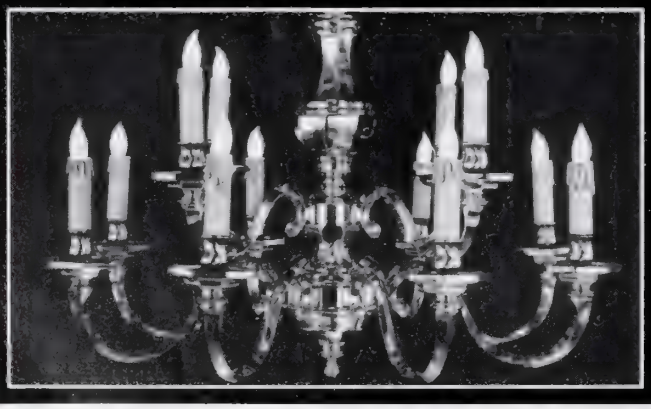
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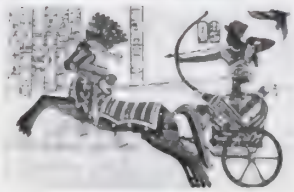
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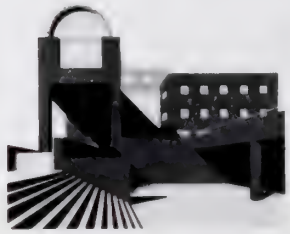


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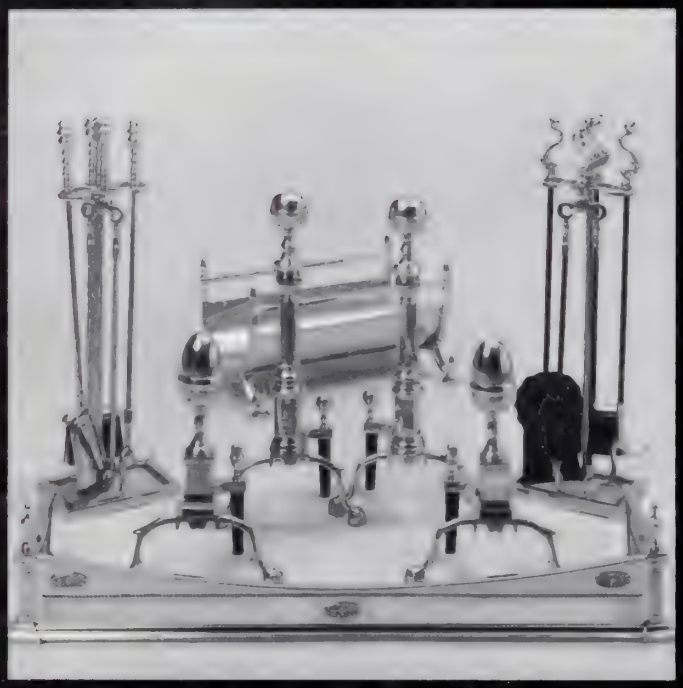
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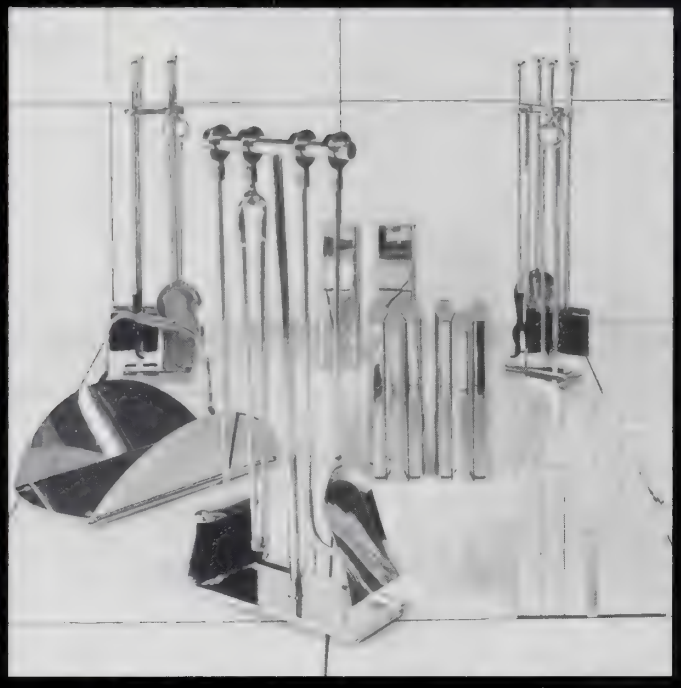
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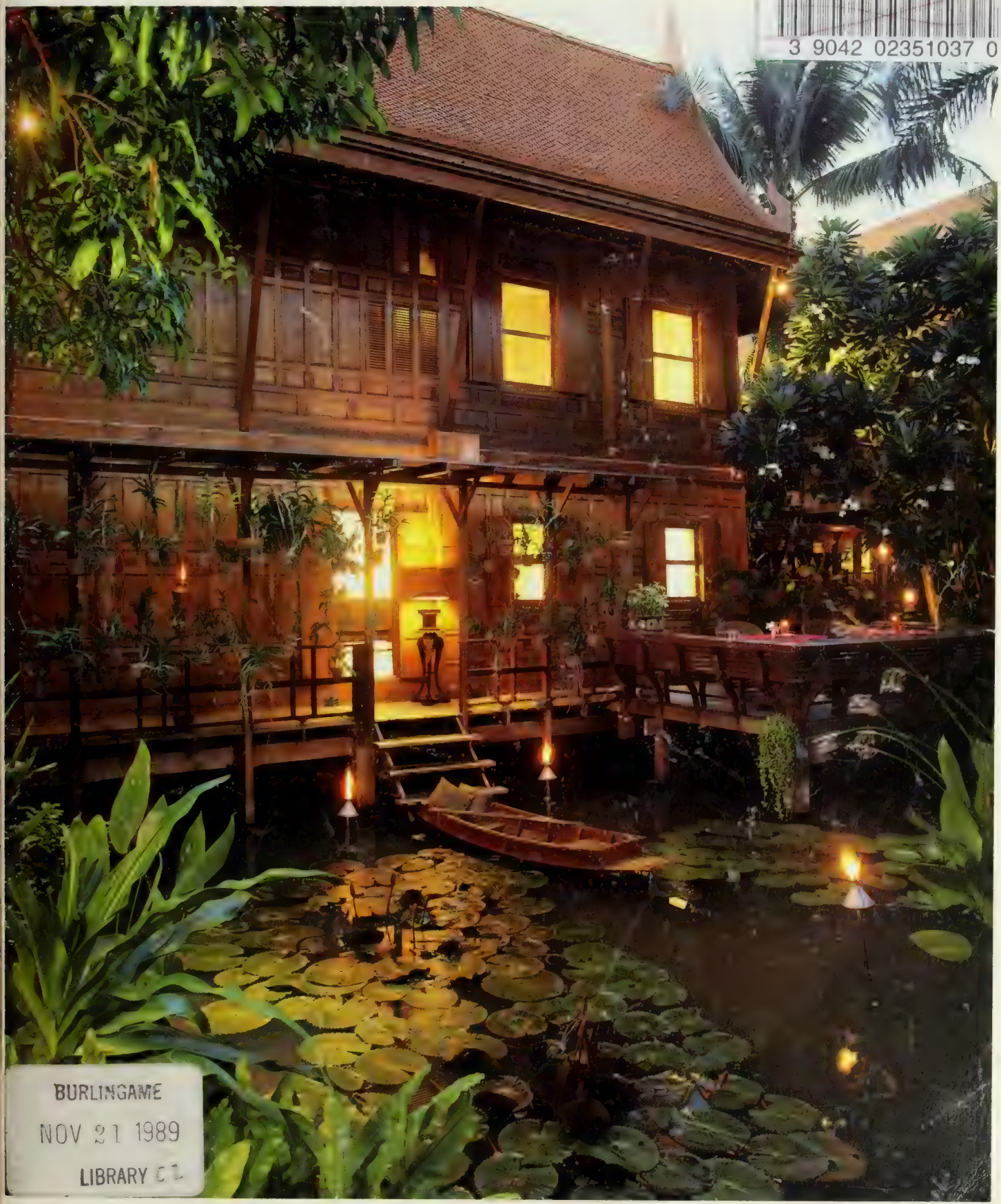
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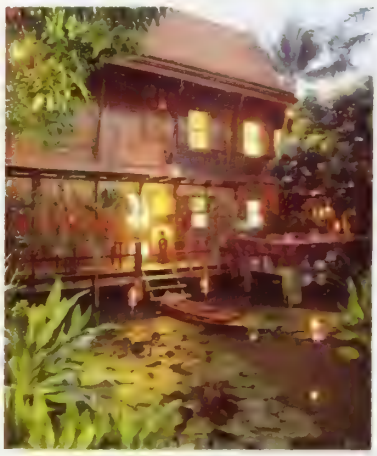
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Redefining the English Country House in Sussex
Text by Elizabeth Lambert/Photography by Derry Moore

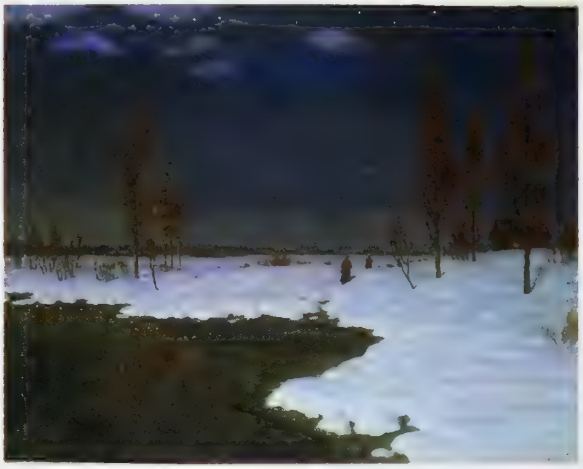
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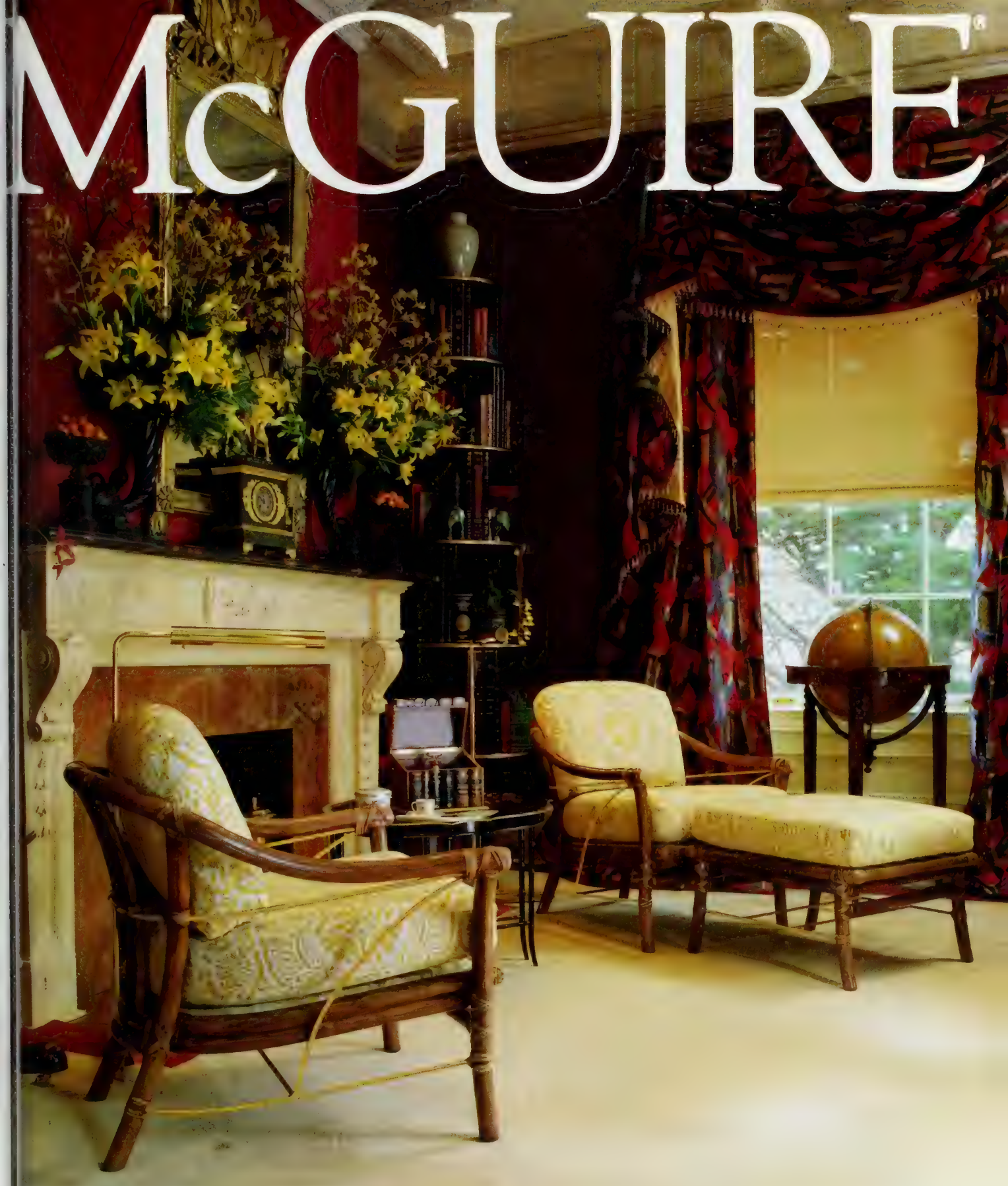
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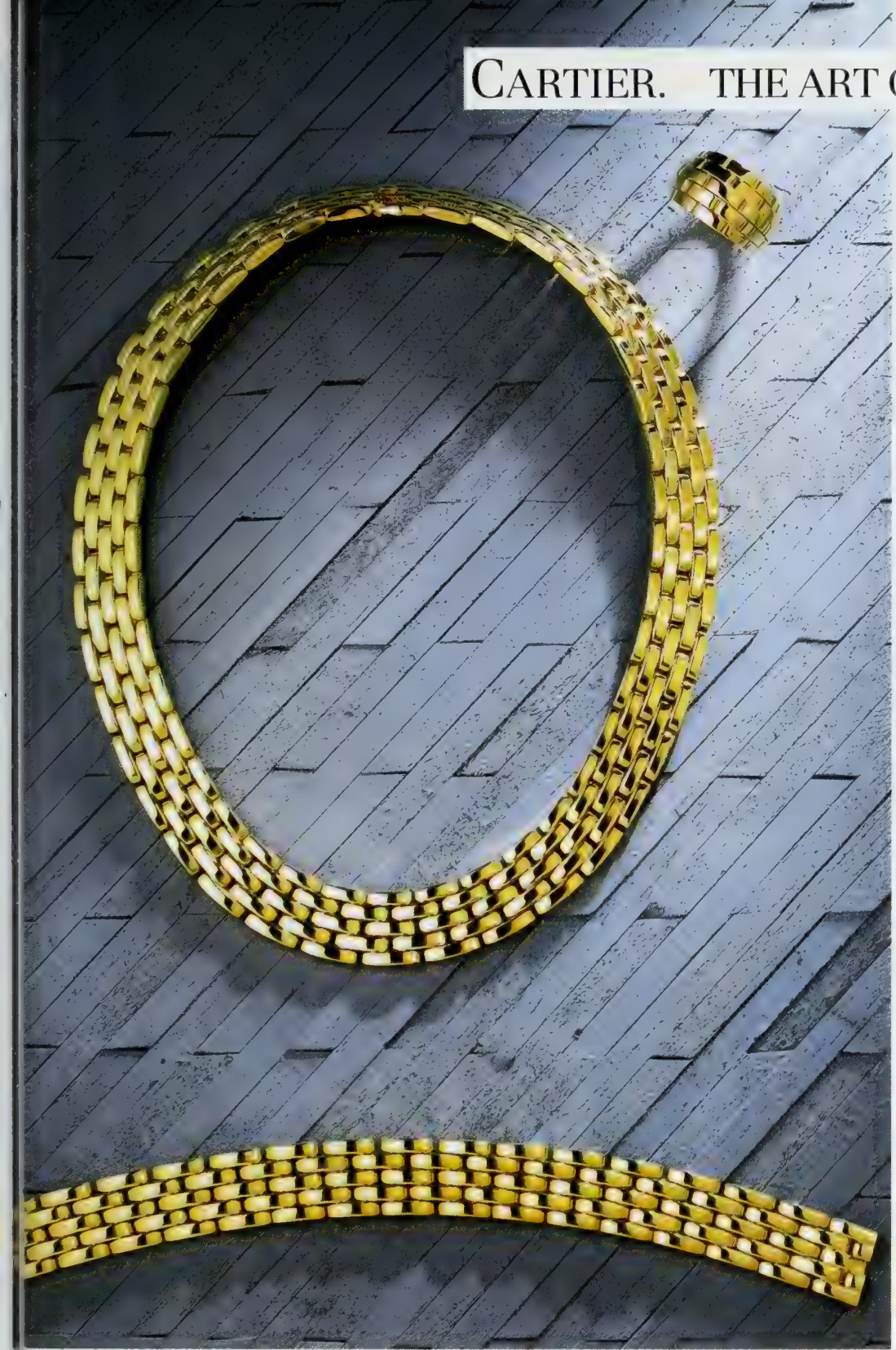
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LETTERS FROM READERS

The editors invite your comments, suggestions and criticisms.
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A thousand shamrocks for your welcome feature "Heights of Rococo: The Legend of Ireland's Stuccodores" by Nicholas Fox Weber in your August 1989 issue. I appreciated the discussion of eighteenth-century Irish plasterwork in Dublin by the skilled hands of John and Robert West. Like the Wests, my grandfather was born in Ireland and was a craftsman, though he worked in wood, producing intricate carvings for walls and ceilings. Mr. Weber's story reminded me of the craft of my grandfather and the gifts of so many Irish immigrant artisans who contributed to our own American architectural heritage.

Kathleen O'Connell
St. Augustine, Florida

"Gardens: High Beeches" (August 1989) was beautiful until the last two paragraphs. Allowing people into paradise will, unfortunately, make it an "un-paradise." Pretty soon soda cans, orange peels, cigarette butts and gum wrappers will be strewn among the ponds. I'm sorry to say this, but I've seen it firsthand in America's "public" wilderness.

Amy Arnaz
Boulder City, Nevada

It was a real treat to see Anthony Caro's studio ("Caro Country") in your August 1989 issue. The photographs are incredible! Caro's striking sculptures seem to fit perfectly in the rolling landscape that surrounds his upstate New York studio complex.

Gordon Dorsey
Santa Fe, New Mexico

I've always enjoyed the special architecture features in your magazine. I was particularly impressed by the *Architectural Digest Architecture* section in the August 1989 issue. The updated treatment of traditional architectural styles (as seen in the Stern and Baker houses) is remarkably well done. Notable, too, are the Rockwood and Faesy designs. Also, the inclusion of floor plans makes the design process more comprehensible and adds a great deal to the presentation of the story. Please continue to show us the work of these architects.

George Harrop
Portland, Oregon

As a subscriber for almost twenty-five years to your magazine, I want to thank you for so many wonderful hours spent immersed in *Architectural Digest.* The diversity of houses and locations is always exciting. Among my favorites are country houses in America. On my next visit to the States, perhaps I will be fortunate enough to see some of them.

B. Judith Holmes
Hamilton, New Zealand

I applaud the inclusion of "A Minka Revival" in your August 1989 issue. Mr. Agawa, Mr. Miyasato and Mr. Takishita are to be commended for the meticulous planning and execution of this unusual house.

Gregory Weaver
Seattle, Washington

I was not quite prepared by the innocuous cover of your August 1989 issue. Jaclyn Smith's pleasant patio belies the florid indulgence beyond the front door. The O'Haras would be mortified to have been the inspiration for "Charlie's Chintz."

Price Scott
New Canaan, Connecticut

I was happy to see Jaclyn Smith's beautiful house in Bel-Air on the cover of your August 1989 issue. Until now, her many talents were visible only on screen. Thank you for giving us an intimate look at such a romantic and personal environment.

Elaine Ramseyer
Houston, Texas


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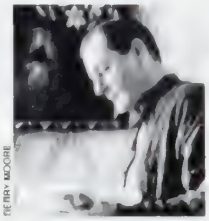

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PEOPLE ARE THE ISSUE



Next month Architectural Digest goes to Italy, with a special issue that captures that country's rich artistic heritage, its design innovation and its natural beauty. Included are features on Bernard Berenson's legendary Villa I Tatti, Gae Aulenti's apartment in Milan, Sandro Chia's Tuscan studio, Sir Harold Acton's villa near Florence, Bernard Steinitz's Roman palazzo, Anna Fendi's reclaimed Umbrian hill town, Piero Fornasetti's spirited seaside house and Luciano Pavarotti's residence in Modena. Before Italy, however, there is this month's issue. Among the highlights are our visit with Liv Ullmann in Boston, the noble restoration efforts of the duke of Segorbe, and Mili Weber's Swiss fantasy house. Take note, too, of Paul Theroux's piece on building his family compound on Cape Cod, which reflects both the craft and a bit of the obsession he lavishes on his novels.

Paige Rense *Editor-in-Chief*



TERRY MOORE

Tristram Jellinek

Theatrical Menagerie

Tristram Jellinek is the English actor perhaps best known in the United States for his appearance as the duke in the Schweppes advertisements. He's also been in numerous films, including *Out of Africa*, in which he played the high commissioner, and he recently finished a run on London's West End in *Vortex*, an early Noël Coward play. "It was the first production of it since 1952," Jellinek says. "And now there's serious talk about moving it to Broadway." In addition to acting, he's a partner in Lindsay Antiques. "It's very good to have your second string," he explains. "It's good for actors to do something else as well." Having his shop allows him to indulge his penchant for fine fabrics, furniture and art, as well as his love of animals. "I think I have a representation of every animal—except perhaps a hippopotamus." *See page 118.*



MICHAEL DOSTER

Illya Hendrix
Thomas Allardyce

A California Collection

Once Gloria and Jerry Lushing developed a serious interest in art collecting about a decade ago, they began haunting museums and art galleries, both locally and during their frequent travels. On a recent art-buying trip to Barcelona, Madrid and Paris—organized by curator Maurice Tuchman of the Los Angeles County Museum of Art—they got their latest acquisition, a Joan Miró. All rooms but one in the Lushings' Tudor-style house have been renovated by Thomas Allardyce and Illya Hendrix to accommodate their collection: The exception is a guest bedroom that remains as it was a decade ago, before they turned their attention to contemporary art. Asked if their children were waiting in line for the traditional furnishings and objects in that room, Gloria Lushing replied, "No, their taste is contemporary, too, and they don't want any old things. They're very particular." *See page 126.*



Gloria and
Jerry Lushing



Anthony Hail

High Style in Manhattan

Agneta Currey could have felt a bit left out when she first began working with Anthony Hail thirty years ago, since the designer is a childhood friend of her husband, Brownlee Currey. But according to the Swedish-born Currey, the two got along particularly well "because Hail liked Scandinavian furniture, and at that time not many people did." Swedish pieces are emphasized in the Curreys' Nashville residence, and several are found in their Sutton Place apartment, where elegance predominates. The basically practical Currey prefers more formality, now that her children are grown. She says with a laugh, "I'm becoming very grand in my old age." *See page 134.*

continued on page 24

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WOUTER DEBUYTTER

Roger Nellens


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Monique Nellens

Surreal Note in Belgium

Belgian artist Roger Nellens maintains a formidable heritage, both as a painter and as a collector. His grandfather, Joseph, built the casino at Knokke-Heist, which has on permanent display works by René Magritte, Paul Delvaux, Keith Haring and Niki de Saint Phalle; his father, Gustave, was "a great art collector" who began in 1949 to commission artists to exhibit their work at the casino every summer. At his house in nearby Knokke-le-Zoute, Nellens has his own repository of artworks—not the least is the refrigerator, which features drawings by Claes Oldenburg, Jean Tinguely, Haring, George Segal and Fernando Botero. As for his own paintings, Nellens looks to machines for inspiration. "To me," he has said, "machines in real life always seem strange and hostile. . . . I take revenge by painting them. It is the only way of rendering them kind, supple, sweet, and finally dominating them!" *See page 142.*



Chantaka Purananda

Exotic Themes in Bangkok

Marisa Viravaidya officially moved into her new Thai-style residence in Bangkok on a day determined by astrological calculation. Buddhist monks were invited to chant prayers in the morning, and a senior priest blessed all of the main rooms by sprinkling them with lustral water and applying gold leaf to the doors. It was one of many Thai traditions she followed in the course of having the house built. Another was the use of raised doorsills, in part for structural strength, but also serving symbolically to keep evil spirits out of the room. Chantaka Purananda, whose great-grandfather King Rama V reigned in Thailand during the Victorian era, oversaw the interior design. The builder, Nai Serm, and his team of carpenters lived near the site for almost a year, where they created the atmosphere of a rural Thai community. *See page 150.*


BURSTON SINCLAIR

Count and Countess de Clavière d'Hust

Artist in Residence

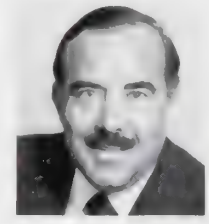
No feeling of newness or transience pervades this Long Island setting—no sense that Count and Countess Bernard de Clavière d'Hust have just arrived. "We try, without arrogance, to keep up a certain tradition in the way we live," says the countess. She grew up in France's Loire region, but, against family wishes, soon departed for Paris and a job in real estate and public relations. The count was trained in riding, swimming, shooting and hunting, in the tradition of his ancestors. Now a noted animalier, the count says of his work, "I want a certain surrealism in the atmosphere. I try to capture the beauty of light, the dreamlike quality. We shouldn't always look at an art exhibition and have nightmares." *See page 156.*


JERRY MARKATOS

John Outram

Architecture: John Outram

"If you're going to work with classicism, you've got to become literate with the vocabulary, not just tack on forms," says John Outram, a London architect known for his warehouses and factories and, most recently, the Pumping Station on the Thames. After considerable study, Outram developed his own interpretation, which is evident in the house he designed in a Sussex deer park for a Swedish industrialist and his wife. The three discussed many aspects of classicism as they found it in the proportions of an Egyptian granary beside a pyramid and especially in Louis Kahn's Kimbell Art Museum in Fort Worth, whose vaulted one-story spaces inspired the design of the Sussex house. "You've got to understand the tradition in order to give it something new," says Outram. *See page 162.*



Rubén de Saavedra

Genial Flair on Long Island Sound

Rubén de Saavedra typically asks new clients to recall the most beautiful house they've ever seen. "Once they think about it," he says, "they realize that it has nothing to do with what they want." In the case of a house in Westport, Connecticut, what the residents wanted was something as different from the existing A-frame as possible. "We bought the property for the view, then gutted two-thirds of the house," says the husband. "My wife and I were newlyweds, and we moved into two guest rooms during construction. For the first month we thought camping out was kind of cute, but three or four months into it, with forty workmen bashing and crashing, we decided to take a trip around the world." *See page 180.*


JOHN VAUGHAN

Maxine Smith

Play of Patterns

When interior designer Maxine Smith decided to redo her own Los Angeles residence, it began innocently with the idea of adding more closet space and the master bath. "What started as a simple remodel was later referred to by us as 'Smith's folly,'" she says, laughing. "My husband and I ended

continued on page 28

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continued from page 24

up moving a staircase, adding a media room and a playroom, and returning the back entrance to the front." The outside of her redesigned Wallace Neff country house belies the colorful exotic quality within. "We love to travel," says Smith. "I'm forever in pursuit of that 'special something.' I can't say there's any one thing that I collect. There are so many things that catch my eye." *See page 192.*



JOSE LUIS PELAEZ

Duke of Segorbe

A Spanish Heritage

The duke of Segorbe has discovered a way to preserve some of Spain's most notable estates: In creating the Fundación Casa Ducal de Medinaceli—with his mother, the duchess of Medinaceli, as its president—he has ensured that "none of the properties or family collections may be sold." The artworks are, however, often lent to museums all over the world. Last year, for example, the art from the Hospital de Tavera was exhibited in Tokyo. The sixteenth-century hospital in Toledo is a national monument, and the duke hopes one day to convert it into an archival center for the noble houses of Spain. A number of collections have already been bought up by the government, he points out, but others are still in the hands of families who now have no place to deposit them. But for the moment, the duke remains devoted to his restoration work. "For me," he says simply, "it is a joy." *See page 198.*



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Helen I. Rosenthal

Architectural Digest Visits: Liv Ullmann

"I was curious about turning fifty. I always thought that it would be the end. But between forty and fifty, I've had the richest part of my life," says Liv Ullmann, who no doubt attributes part of her current happiness to her 1985 marriage to businessman Donald Saunders. Although the actress has been absent from the screen in recent years, she will soon remedy that with two upcoming films: *Rose Garden* with Maximilian Schell, and *Mind Walk*, in which she plays a physicist and costars with John Hurt and Sam Waterston. Between films and her ongoing work for such organizations as the International Rescue Committee and UNICEF, Ullmann is contentedly ensconced in her Boston apartment, newly renovated by Helen I. Rosenthal and Peter R. Griglik. *See page 208.*□



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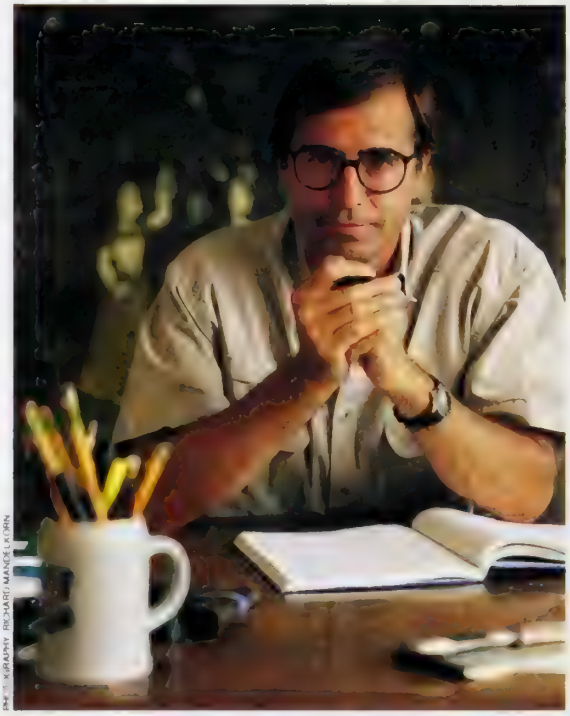
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Imagining Hill House

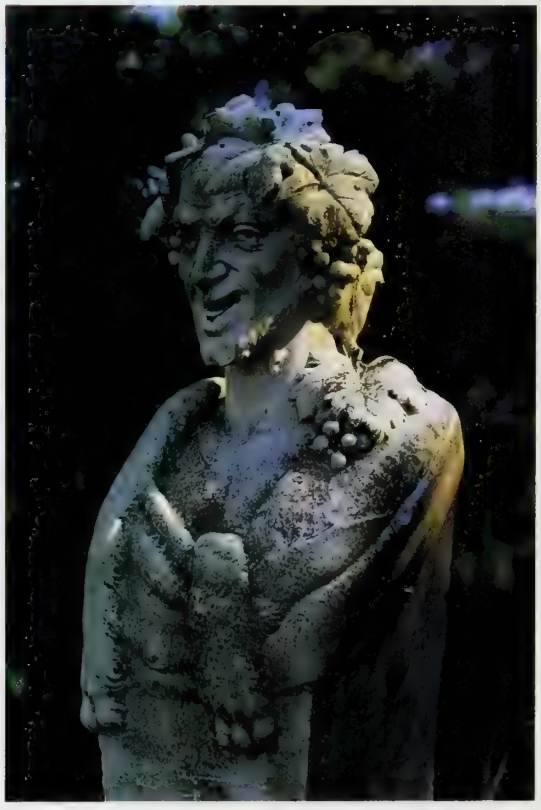
IT COULD BE argued that a reasonably prolific novelist designs more houses than an average architect. In twenty-odd books I have designed many houses (and decorated and furnished some, burned one or two down, blown a few up), but these are castles in the air. I have also gone further and put up a house I designed for the express purpose of living in. It has always seemed truly strange to me that, given the choice of building or buying, a person—and especially a writer—would choose to live in someone else's house.



PHOTOGRAPHY RICHARD MANDELKORN

Mark Twain built a wonderful house for himself in Connecticut, and so did Jack London in Hawaii. When Rudyard Kipling was twenty-six and recently married to a woman from Vermont, he hired an architect to whom he offered many suggestions and put up Naulakha, a stately, shiplike structure on the side of a hill in Brattleboro. There are a number of similar instances, as well as many writers who have liked nothing better than the comforts of a good hotel (Sinclair Lewis and Vladimir Nabokov were two writers who were most at home in hotels). When you consider how many houses Henry James designed (he had, with Dickens, the most precise eye for architectural detail), it is very surprising that he chose to live in a rather cramped cottage in Rye.





Paul Theroux (top) is the author of many books, including *The Mosquito Coast*, *The Great Railway Bazaar* and *My Secret History*. ABOVE: The main house in Theroux's family compound on Cape Cod. RIGHT: "The marble statue is of Bacchus," says Theroux, "god of wine and associated with the origins of theater and tragic drama."

Putting up a house is a great deal more trouble than pushing words around on paper.

continued on page 36

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For more information on Mercedes-Benz models for 1990, call 1-800-633-9001.

ENGINEERED LIKE NO OTHER CAR IN THE WORLD

Imagining Hill House
continued from page 32



The supreme example of the novelist-housebuilder is of course Sir Walter Scott, who carried on writing novels in order to finance the grand scheme of his magnificent house, Abbotsford. He went broke, but it was an impressive architectural effort all the same, even if—as some critics claim—he got a bit carried away. It is hard not to get carried away. Having constructed a perfectly satisfactory house for himself at Vailima, in Samoa, Robert Louis Stevenson went a stage further and furnished it in the style of a Scottish baronial mansion, with grandfather clocks and overstuffed sofas, the final touch being the installation of his own mother—she had sailed halfway around the world to be with her lad.

What Scott discovered—what any fantasist or imaginative writer must face—is the fact that putting up a house is a great deal more trouble than pushing words around on paper. It is more expensive, it is more time-consuming, it involves other people and their quirks and crotchets. Workmen can seem powerfully conspiratorial at times. These difficulties make house building almost as satisfying as novel writing, and it is an experience I would gladly repeat—though, I should add, only for myself. That is why I have come to respect and admire the great architects, because in order to achieve anything they have to make an enormous imaginative leap in discovering what sort of house this person or this family needs. Architecture is the art of understanding human uniqueness and then making an appropriate shelter for it, to give it a place to flourish.

One of the masters was Richard Neutra, a Viennese émigré who eventually made his home in Los Angeles and who died in 1970. Neutra was a world traveler, and in 1966 he visited Uganda, where I was living. It was my good fortune to spend some weeks with him, driving him around. He was fascinated by the housing styles in the country, and by everything else—tombs, grain stores, bridges, and the palace of the local potentate, the kabaka, a deeply anglicized man known to all as King Freddy.

Several things struck me about Neutra. He was an accomplished artist—a rapid, accurate and elegant freehand sketcher who always had a camera and sketchbook with him and who made elaborate notes. He said he was always at pains in designing any building to give an illusion of space, and this intention may well have been motivated by his physical need for space. He struck me as intensely claustrophobic: One day his simple inability to unlock the door to my little car had him shrieking highly accented obscenities. What impressed me most in Neutra's study of architecture was his practice, if offered a commission to design someone's house, of living with that family for a period—long enough to discover their habits, their anxieties, relationships and needs.

It took me a while to develop an urge to build a house. For about nine years I traveled, teaching and writing in



TOP: A stairway vignette includes a brass coin box from an Indian temple, a bronze Shiva from Ladakh and a chair from Shanghai. ABOVE: In the library, the hanging is from Rajasthan; maps are rolled in a cobbler's bench. "The Iranian carpet has a motif of tanks and men with machine guns—true!" says Theroux. Of the books, roughly 2,500 are editions of his own works, which have been published in 21 languages.

continued on page 40



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Imagining Hill House
continued from page 36



ABOVE: "The dining room was designed to be breezy in summer and a source of passive-solar heat in winter," says Theroux. The refectory table is English. Chinese figure is of Mazupo, the seafarer's goddess.

Architecture is the art of understanding human uniqueness and then making an appropriate shelter for it.

Africa and Southeast Asia, and in those countries I was always assigned a house, sometimes a pleasant one, more often a noisy one (open windows make the tropics a secular form of purgatory). I did not own land, and so it did not occur to me to put up a house. And because my house came with the job, it never dawned on me to make improvements—knock a wall down or build an addition, or even paint the place—which is the starting point for many house-building schemes.

It began with a desk. This was in Singapore, twenty years ago. I worked, writing a novel on a wobbly table—government issue. Each day before going off to teach my class I sat down and pushed on with this novel; it was *Jungle Lovers*, set in central Africa. It went very slowly. My problem was not the heat and the noise, though they could unnerve me; it was the unsteadiness of the table, the narrowness of it. It seemed to me the wrong height, the wrong size. I complained about it. People said, *A bad workman always blames his tools.* But if the tools are bad, how can you do good work?

I went into a back lane in Singapore where the carpenters and coffin makers had their shops. I had with me a sketch I had made of the perfect desk: It was about seven feet by four, it was a certain height, it had two long, shallow drawers, and it had the sort of legs you find on grand pianos. Because I planned to leave Singapore within a few years, I designed these legs to be detachable, and for the whole desk to become a flat and portable package.

The carpenter was from Shanghai, which has produced the most skillful woodworkers in Malaysia and Singapore. He studied the sketch and improved it a little, then he took me out back and showed me a hefty teak log that had recently come down from Thailand: This would be cut into planks for the desk. He urged me to have carvings on the ends of the desk top. And then the entire shop of carpenters gave themselves over to the making of this desk, such is the method of the Chinese shop—all hands to the pump. Soon it was done. And as I worked on this beautiful desk, soon my novel was done. I am writing on it at this moment, in London, where it has taken root.

From designing and seeing to the making of that Singapore desk, I came to see that words—and sketches—could be made into deeds. I moved a number of times, and bought and sold three houses before I made the decision to build my own, but the ambition had been in me since the making of that desk. I am an alien in England, I cannot delude myself into thinking I belong, and so I would not dream of building a house here. I am not a city slicker, but London is one of the few big cities in the world where a person can live in a house (Germans, for example, are mystified by the idea, and so are most French people; the Japanese are resigned to living in paper-lined pigeonholes).

The landscape I am happiest in is the one in which I

BELOW: A deck offers views of the poolhouse. "No area of this site is overlooked by another house," notes Theroux, "and no other houses are visible from this site. That ensures an intense sense of seclusion."



continued on page 44



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Now Santa sat pondering,
"What gift for Mrs. Claus,
Is the best and finest?"
Asked the elves, jolly bess

It must be a treasure,
So beautiful and dear,
She deserves something special,
To enjoy through the years."

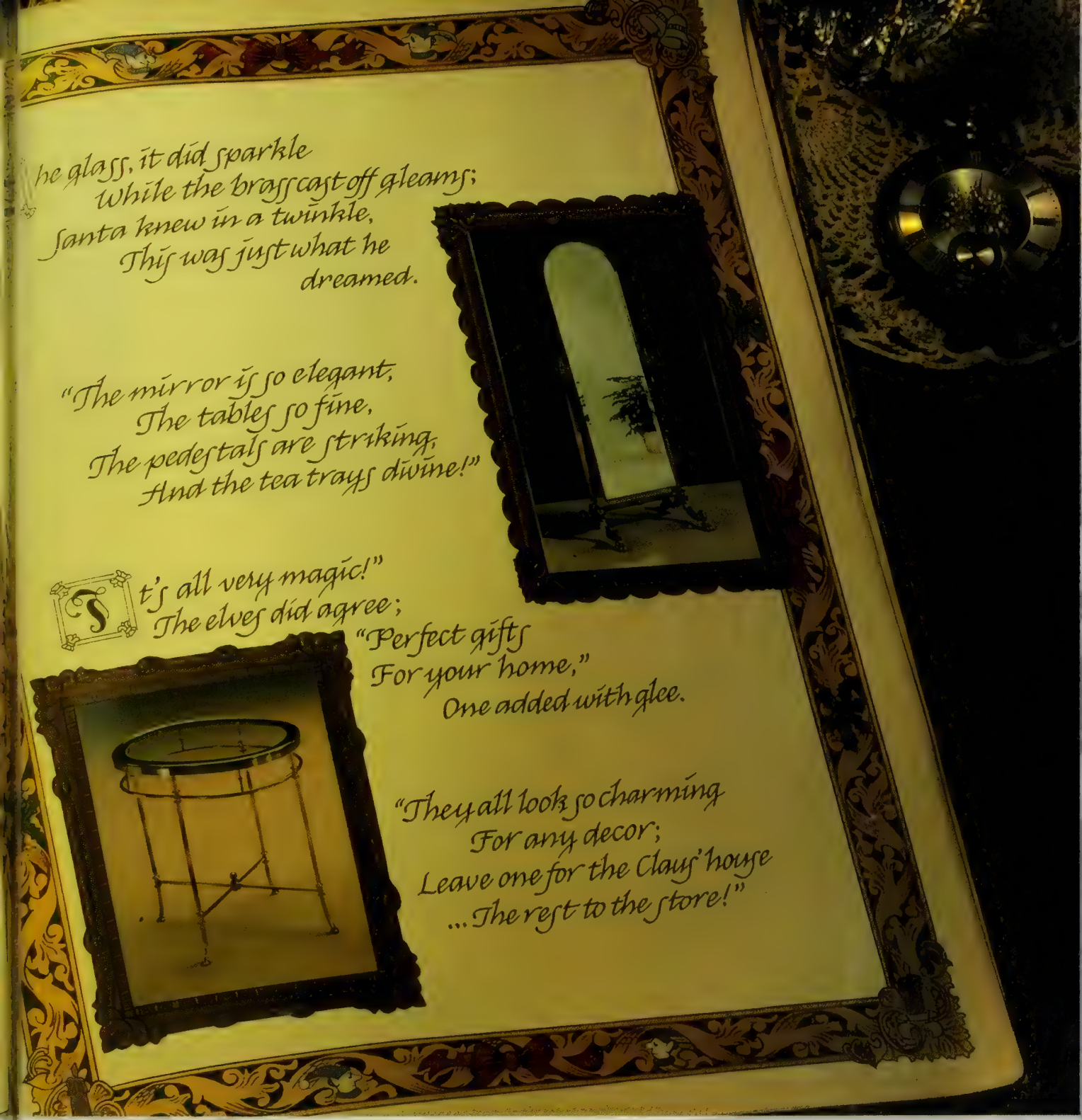


The elves were first puzzled,
Then started to smile;
Santa's wish would be granted,
In just a short while.

Midst the clamor of hammers
And the laughter of elves,
There sprung some grand visions
Of fine tables and shelves.

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Imagining Hill House
continued from page 40

spent my childhood summers: the low piney hills, the gentle shore, the soft dunes, the terminal moraine of Cape Cod, its big sky and pretty smells. This allows me a glimpse of the thinking or intention of the person who inherits a beloved house and who returns to it to end his or her days. Such a house I imagine to be roomy, sunny, full of family associations, and you do not have to listen very hard to hear the inheritor saying to a visitor, "This is where I used to sleep, as a child. . . . Here is where I learned to swim. . . . I remember my father sitting on that chair. . . . That oak tree was planted by my grandmother." If I had grown up in such a house, and if it had stayed unspoiled, I would have been tempted back to it. And yet there remains a great problem for anyone who inherits an estate: the spouse. The spouse of an heir or heiress inevitably becomes a prisoner or a passenger—a captive in any case. Once I wished I had had a family house passed down to me; later I was very glad there was none, and I began to see that such a thing would be a terrible burden.

I knew where I wanted to live, and I knew how. As soon as I had some money I bought the best house I could, simply so that I could be part of an appreciating market. This was a house near the beach, on one acre. It was an upside-down house—living rooms upstairs, for the view, bedrooms downstairs. I added another building, a study/library, with a set of connecting decks. And I looked for a site. I had specific requirements: It had to be high, private, reasonably spacious and near the shore but not on it; next to the shore is too close, too risky and never private. I looked for about three or four years, and when I found the place, I was sure I was home. It had the right fêng shui (wind-water orientation), to use the Chinese geomancer's term.

The site was about four acres on a hilltop, one of the few hilltops on the upper Cape. North was Cape Cod Bay, west the woods of Sandwich, south was salt marshes, and eastward was pines and shore and dunes. No other houses were visible, and on a clear day the Pilgrim Memorial showed like a small rusted needle from Provincetown, thirty miles across the bay.

The house on the site was not so much derelict as unfinished, and there were other buildings near it. The old woman selling the property had an interesting story. Her husband, an amateur inventor, had decided to retire and build the house of his dreams. It would have a heating system of his own design (radiators in the basement and hollow walls to conduct the heat from floor to floor); it would also have passive-solar heat (large double-glazed windows and sliders); greenhouses built onto the basement windows (he intended to raise dahlias); and—his pièce de résistance—a tunnel leading underground to his animal pens (he also intended to raise ducks and geese). He had started building the house in 1968. He got the hollow walls done, the greenhouses, the tunnel, the passive solar windows; then he went bust. He died, and his wife lived on in this large odd structure.

"Bill said that tunnel cost more than the Sumner Tunnel," his widow told me when we made the deal. She had read *The Mosquito Coast*. She said that the main character, an imaginative, domineering inventor, remined her of Bill. Why the tunnel? "Bill hated to get wet."

The hollow walls were an interesting idea but impractical and dangerous—they made the house a firetrap. And there was so much in the house that was unusable or a false start that my first act was to gut the house, tearing everything out except the windows. I tore down everything else as well—the pens, then the duck ponds, the strange rambling barn. I left the tunnel. It led about thirty yards from the house, bisecting the hilltop. I felt I could use the tunnel.

My ally in this was a wonderful builder named Jack Curley, who had put up scores of custom homes on the Cape. Curley found that the previous owner had reinforced the superstructure of the house with I-beams. Leave those, Curley said; leave the rock-solid structure and get rid of the rest.

I knew I wanted light, privacy and space. I had grown up in a large house, but there were nine of us—seven children—and so none of us had ever known any true privacy. Locking a door was usually seen as a hostile act. There was one bath in my childhood house, and no room was entirely quiet. If you wanted to read a book you were always within earshot of a radio, a television or a conversation. The house I imagined would have everything that childhood house had lacked. In addition, and because I am away for long periods, it would be easy to maintain, with a simple reliable garden; it would have views from every angle, every window; and it would be made insofar as possible with natural materials, the emphasis on varieties of wood that mellowed with age.

It was Jack Curley who found the woodworkers. George Sifford of West Yarmouth constructed the several walls of wood paneling, using cherry wood from Appalachia. I once remarked on how smooth the surfaces were. He smiled and said that his sander had cost him eighty thousand dollars. This paneling is repeated in the kitchen cabinets and around the oven, and it was George who made the wooden slab that separates the kitchen from the dining area. Paul Kimball of Sandwich made all the stairs, all the frames, all the shelves; and when I showed him a picture in a catalogue of a sauna, he said, "I can make you one of those cheaper and prettier." He bought some redwood and did just that.

The details of the house I intended to be as durable and aesthetically pleasing as possible; I wanted wood

continued on page 50

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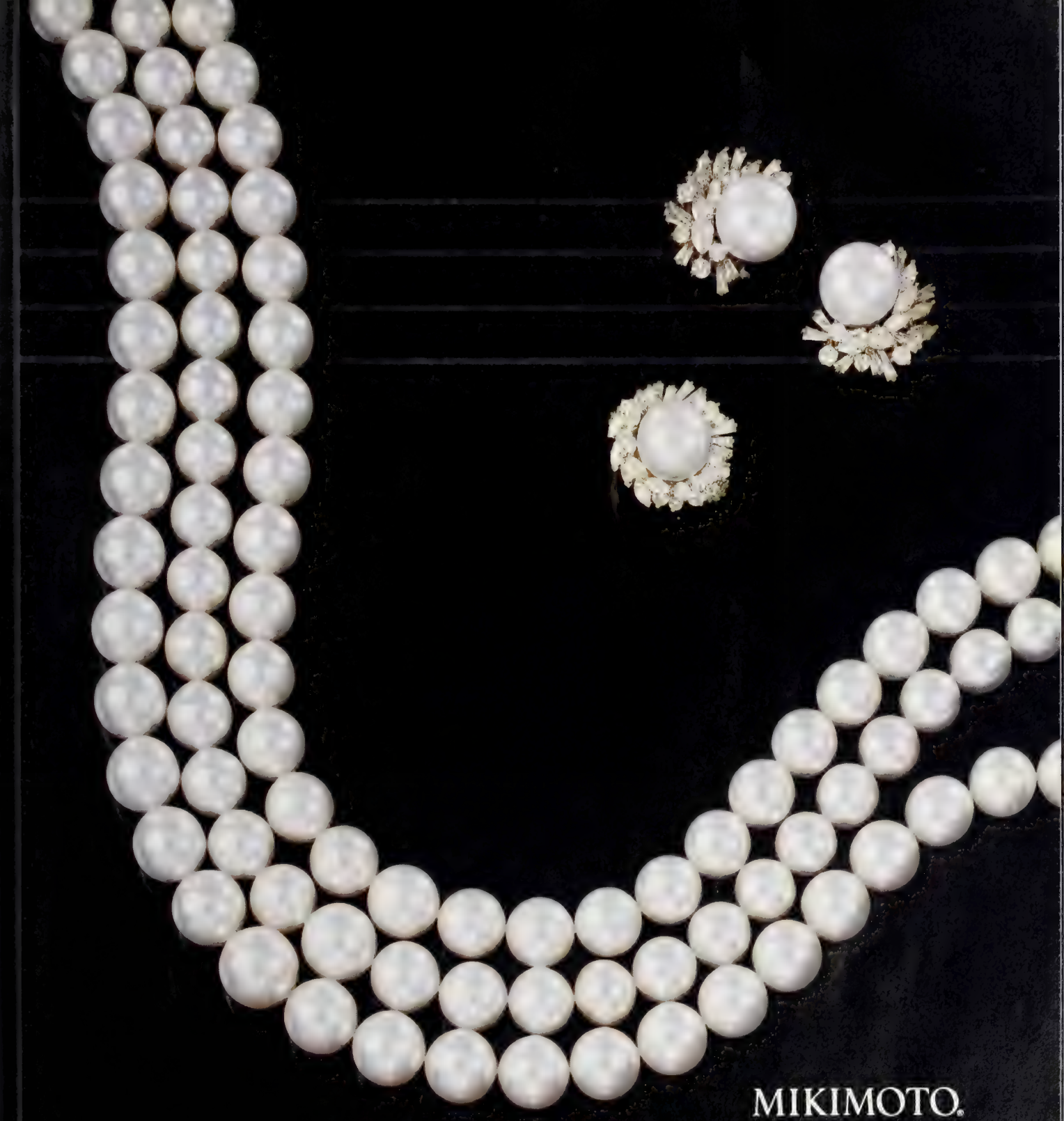
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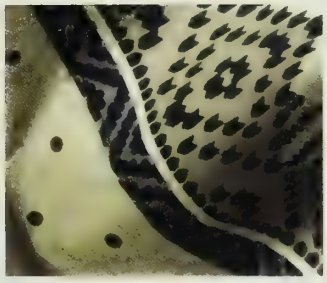
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Imagining Hill House
continued from page 44

and brick and stone to be used. Such materials have an ageless and eternal look. I wanted the house to be clad in cedar shingles—white cedar on the sides, red cedar on the roof. These shingles are subtle and beautiful and they alter in hue according to the hour or the weather, ranging from very pale to almost black.

I wanted a place that suggested both simplicity and everlastingness, with comfortable rooms that had unfussy objects and wall space where pictures would not get too much sun; and I needed rooms that would be kind to fragile books and delicate treasures. I imagined pale walls and wooden floors with Oriental carpets overlapping, and a dining table like the sort of refectory table that could comfortably seat ten people. I had lived in enough houses with fireplaces to know that fireplaces are a nuisance—they are decorative but a poor source of heat. I imagined a warm weathertight house, with plenty of sunshine.

It was not just a house for myself. It was a house for my family—wife and children—and my extended family, and my friends. It was a house to live in and do all my work in; a place where I could be self-sufficient, and where I could feel entirely private without ever having the sense of being surrounded by a wall or a fence. In that respect I had found the right place—a hilltop house with trees and dense brush all around it.

I hate seeing my name at the end of a driveway. One of my first acts was to have the local sign carver make a fancy nameboard saying Hill House.

From the outset I envisioned a compound, based on this main house: separate buildings for separate functions. I saw the main house as meeting place, a focal point where people would eat together or sit and talk. The master bedroom I put upstairs, and because that second floor held that bedroom, a dressing room, a bath and my wife's study, only I or my wife would ever use that floor.

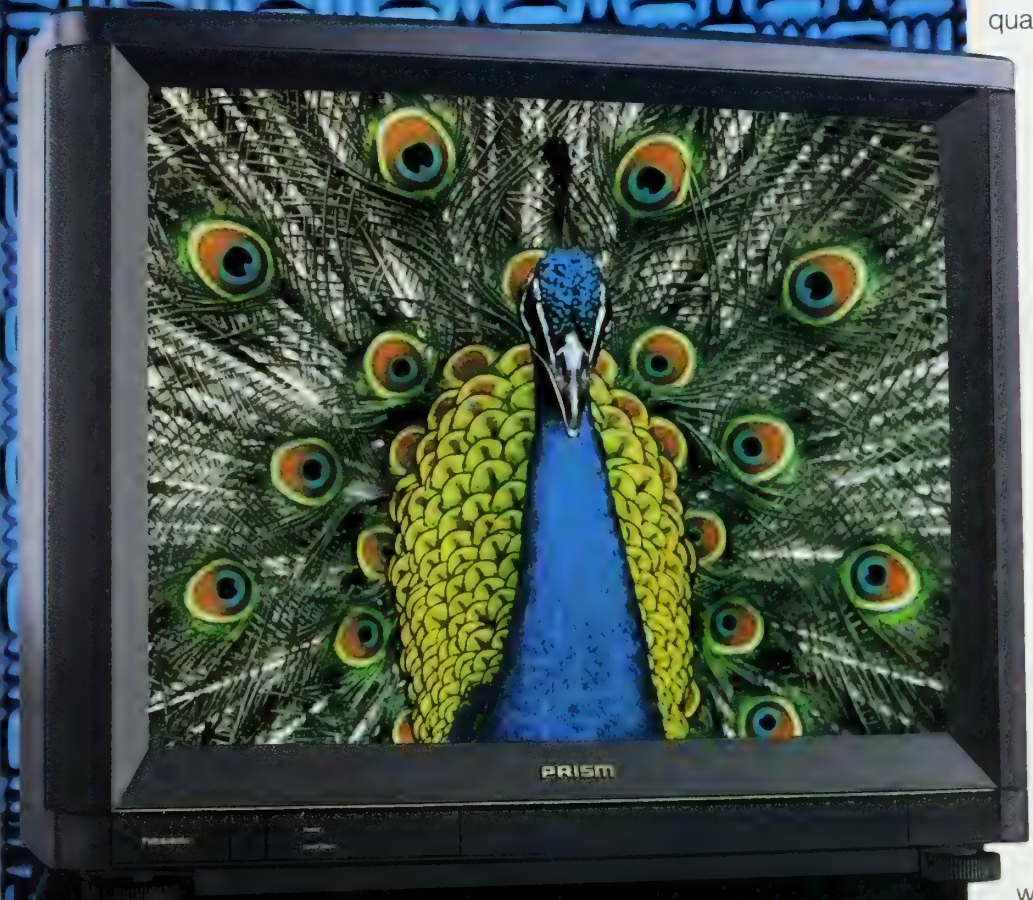
Downstairs in the main house I put the kitchen, the living/dining room and, on a separate wing, the library, soundproofed, utterly private and with floor-to-ceiling shelves.

I needed to work in a separate building. This building I put up at the far end of the connecting tunnel. In order to give the impression of small-scale coziness, I had the building constructed against the side of the hill, so that from the lawn it would look like a simple one-story cottage. In fact, this house—the guesthouse—is on three levels, and with 1,800 square feet is as large as most family houses on the Cape. My study is on the top floor, facing south. The middle floor—nicknamed The Museum by my family, because of the number of Oriental artifacts it contains—is for adult guests. The lower level is a spa, with a sauna, a Jacuzzi and an exercise area. From the north this building is a small, elegant house; from the south, facing the hillside, it is a tall, complex structure of huge windows and decks.

There is a tribe in a northern district in Malawi, where I was in the Peace Corps, that rehouses the boys in a family as soon as they are twelve or so. Thus, adjacent to the village of adults is a village of boys who live in their own huts and who eat their evening meal with their folks, returning to their own village afterward. This has always seemed to me an inspired idea.

I had a plan to liberate my own two sons in the same way by building them a house some distance from the main house, a house that would nevertheless maintain a connection—physical and emotional—with the main house. I saw that water was a good connection. I built a swimming pool on the east side, and beyond that another building that resembled the guesthouse, echoing the shape and the angles, and also gave the illusion of coziness and approachability when faced from the compound. This was also built against the hillside and is

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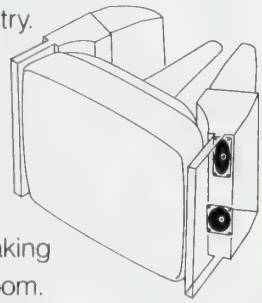


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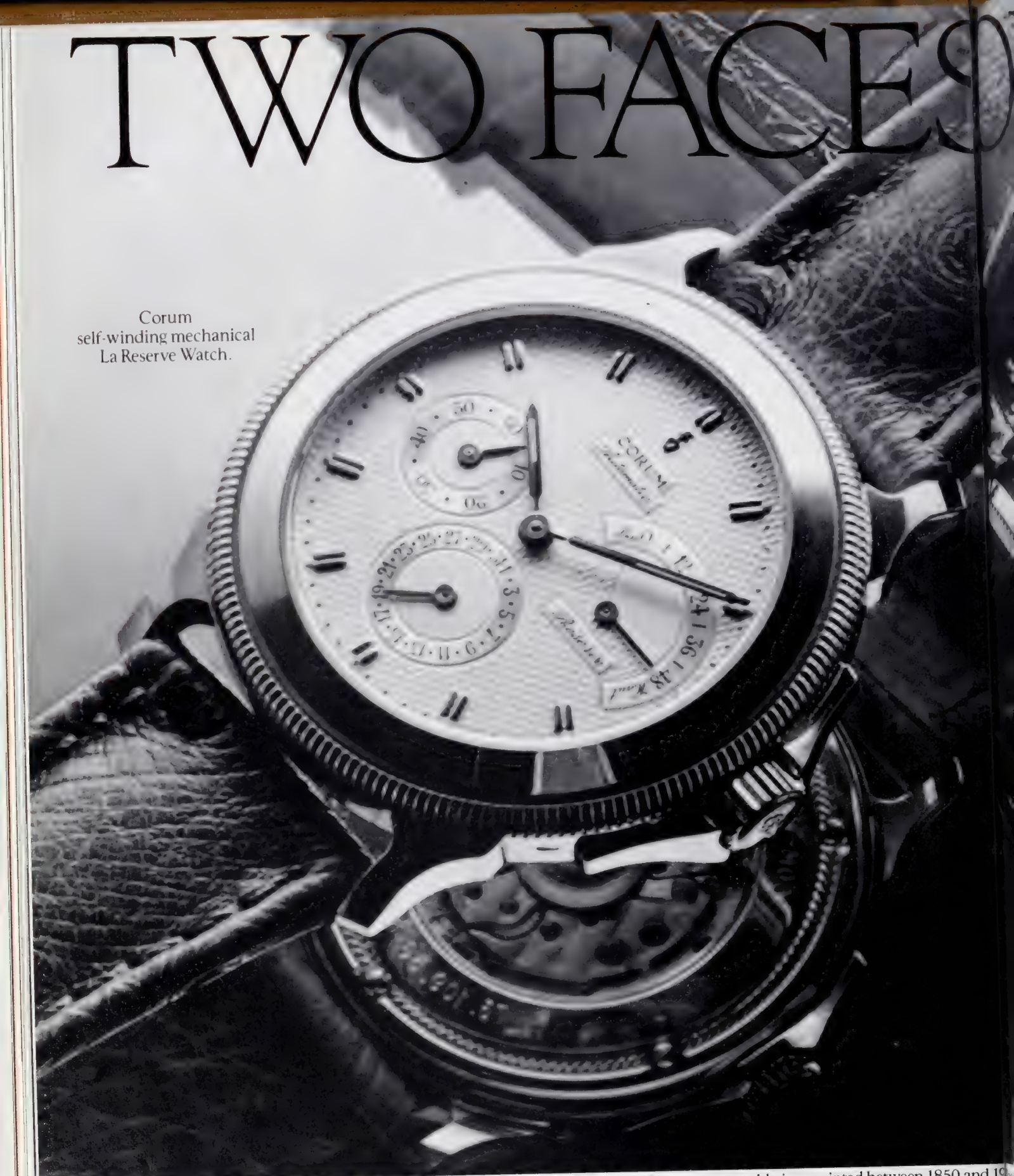
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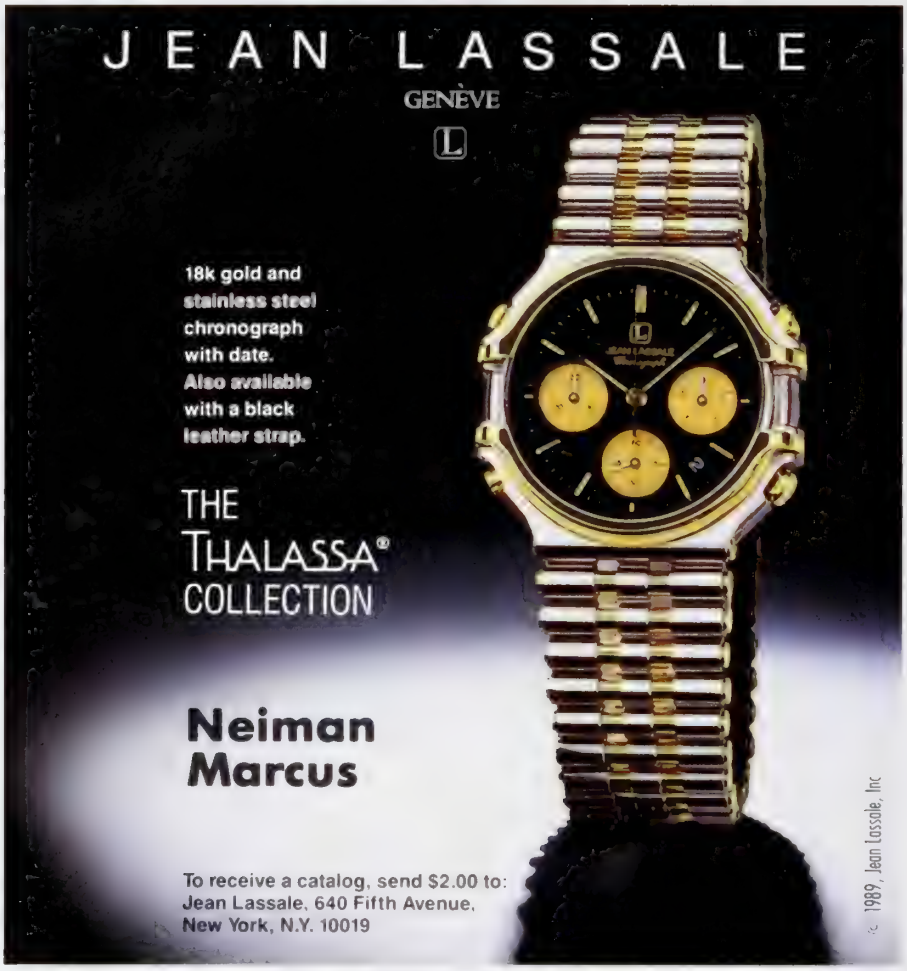
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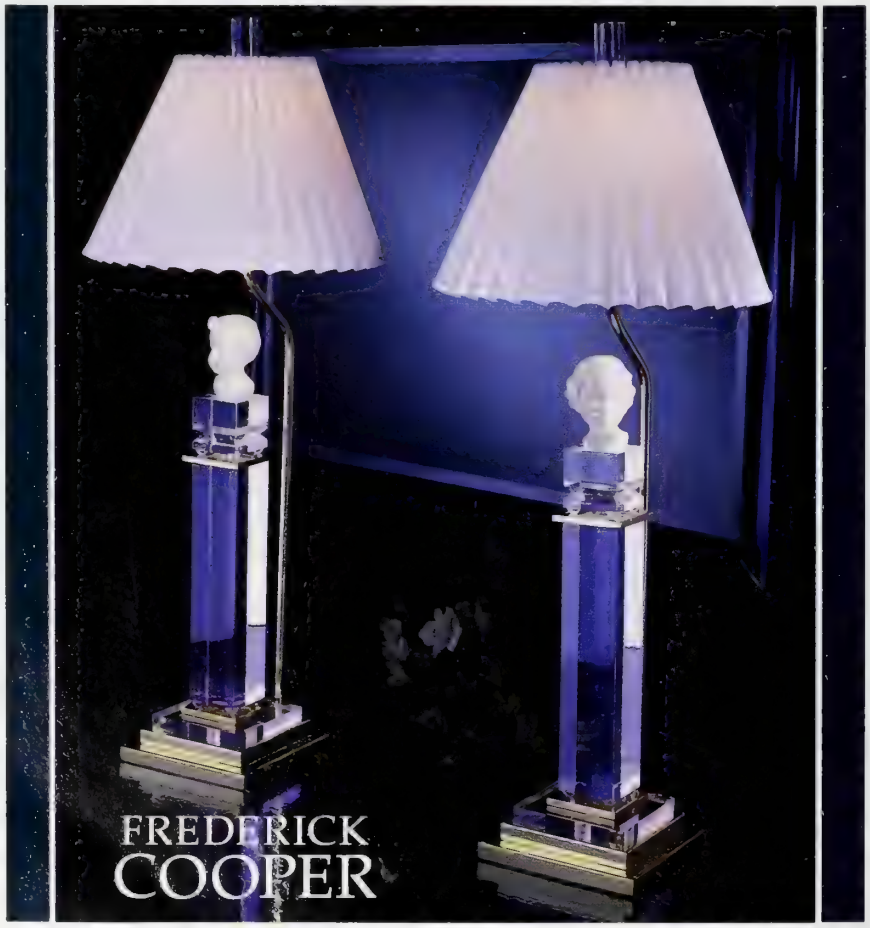
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Imagining Hill House
continued from page 50

much larger than it first appears.

I like the idea of stepping out of a house at almost any point and landing on a deck or veranda. Because of its height, the site lends itself to this—to stepping outside and getting an immediate view of sea or sky or trees. The site also suggested a tree house (I actually made several when I was growing up: A tree house still seems to me the perfect dwelling place)—there are treetops everywhere, something I deliberately sought. And the pool, the Jacuzzi, the six baths, the sea—I agree with the English poet Philip Larkin, who wrote:

If I were called in
To construct a religion
I should make use of water.

He mentions a religion involving baths, fording streams, getting drenched and doused. The sound of water is to me the most beautiful, and wildest, in the world; and just the look of it—the way the sun strikes a swimming pool—is bliss. One should be able to have a bath in full sunshine, which is why the Jacuzzi has a brilliant view of the outdoors.

Erosion is a problem on all hilltop sites. To counter it I planted various spreading varieties of juniper, and I shored up the lawn, building retaining walls and fortifying them with junipers too. It takes about half an hour to cut the grass: That, and a little pruning, is all that is required.

In various places I have seen objects that have caught my eye. One of the most inconvenient was a three-ton limestone temple I saw in Twickenham, outside London. I shipped this across the Atlantic and Jack Curley masterminded its assembly on the exact top of the hill. A marble bust of the god Bacchus and various benches and follies also adorn the grounds. Look out any window and you will be cheered, somehow. It is a house to disappear in, to be busy in; with a kitchen that two people can cook in, without bumping each other or blocking the light; to sleep soundly in; to make love in. It is a house to be happy in: I have the proof.□

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BRENDAN GILL: STANFORD WHITE IN NEW YORK

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As an architect, White's professional task was to design appropriate houses not only for those possessors of "old"

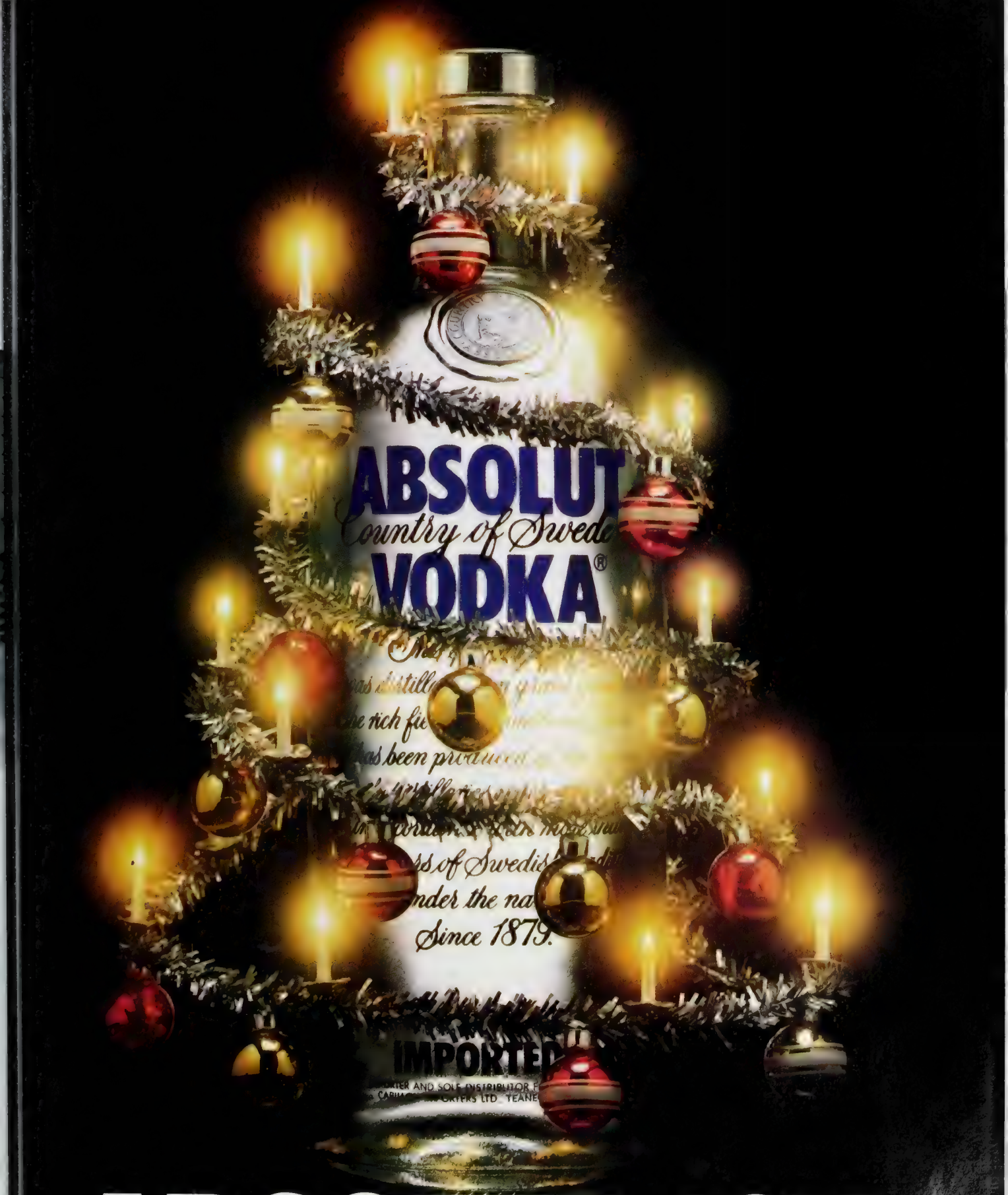
Talent and social connections led Stanford White (inset left) to design many of New York's private clubs, such as the Century Club (below) on West 43rd Street, built in 1891. Various members of his firm, McKim, Mead & White, contributed to the classical design, which includes a Palladian façade. INSET RIGHT: Brendan Gill stands before the Villard Houses on Madison Avenue, another of the firm's projects. A departure from typical row houses—and now part of the Helmsley Palace Hotel—they were entered through a courtyard.





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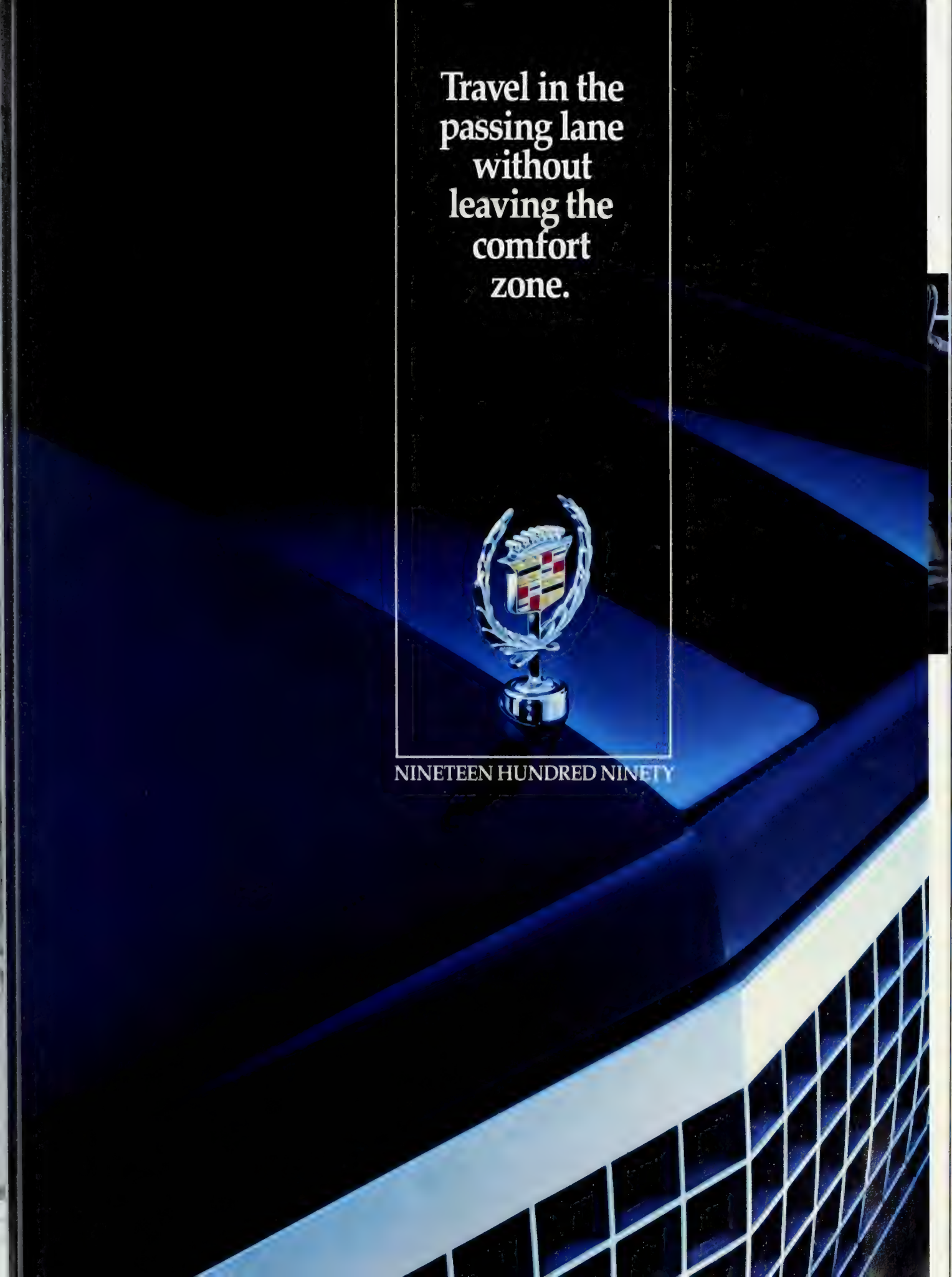
money whom his own family had long been associated with but also for the possessors of "new" money, who were then flooding in upon the city at an unprecedented rate. White seized his opportunity with relish. He had exceptional energy, exceptional talent and exceptional charm. If to women he was irresistible as a lover, to men he was irresistible as a friend. He was a hardworking go-getter who never flinched from spending all night at a drafting table; he

LEFT: White (fourth from right), who is said to have loved socializing as much as his work, at a ball given by James Hazen Hyde. BELOW: White's Gramercy Park residence—with a 150-foot vista from the living room to the music room—represented the gilded age and his eclectic taste. The interiors were filled with Renaissance furniture, art objects and architectural details, much of it bought by White on his European honeymoon.



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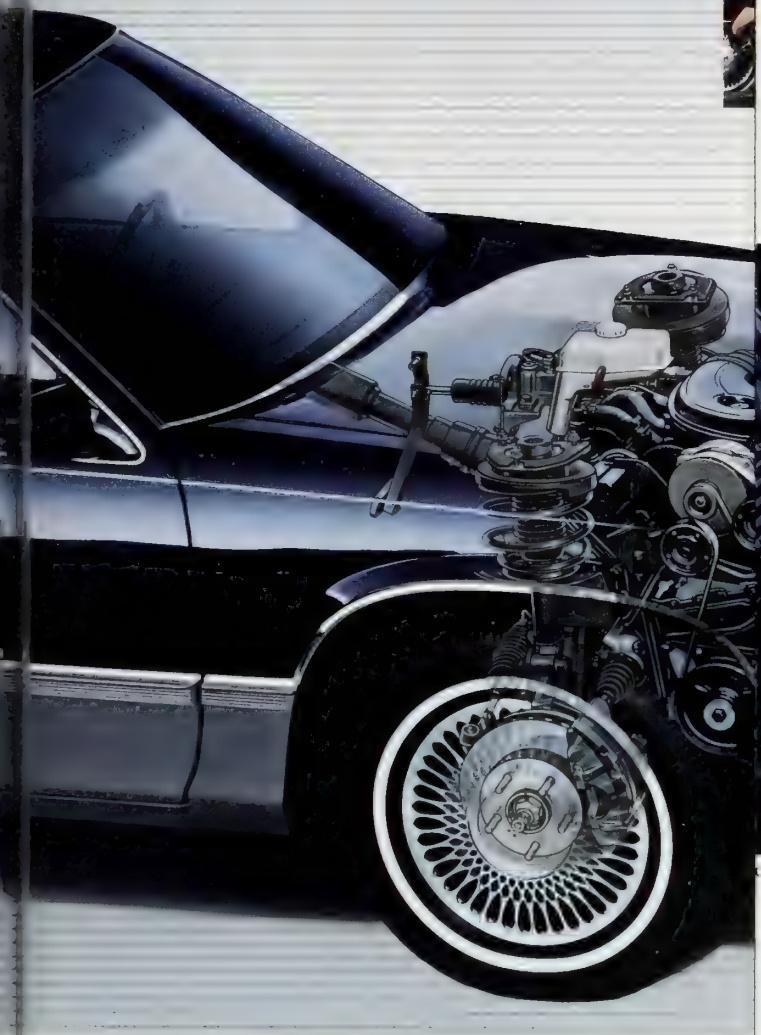


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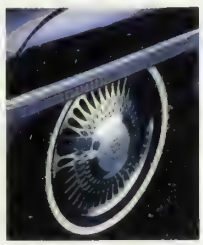




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Paganizing the Plutocrats
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was also an incessant party giver and partygoer. As a partner in McKim, Mead & White, he was constantly being sought out by true nabobs (Morgans, Goelets, Whitneys) or by would-be nabobs (Pulitzers, Oelrichses, Mackays). In either case, they had great wealth and were therefore in a position to assume roles as great patrons of architecture, which throughout history has been notoriously dependent upon someone's ability to pay great bills. (White spent much time and eloquence accounting to clients for the outrageous high cost of his projects, at the same time chastising the clients for bothering with such trivialities—were they not, after all, gaining a masterpiece?)

We must remind ourselves that those nabobs and would-be nabobs amounted to a new class in American life. They were so rich, and their children and grandchildren were destined to be so rich, that there was no need for them to work, but in the America of that day we had yet to accustom ourselves to the notion of a lifetime spent in *not* working. Unlike the aristocracy in any of a dozen European countries, our new rich confronted idleness not as a pleasing given but as a problem that required solving. They filled their days with sports and their nights with parties. They were kept busy moving from house to house as the seasons succeeded each other; they were expected to be seen during certain periods of the year in the Adirondacks, in Saratoga, in Newport, in New York City, in Europe and on Long Island.

These incessant journeys had as destinations big houses appropriate to the time of year and the activities of the region. The building, furnishing and maintenance of these houses consumed a large amount of money and a large amount of the owners' time, but then the conspicuous consumption of money and time was precisely what the nabobs were bent upon embodying. McKim, Mead & White, Richard Morris Hunt, George Post and other favored architects shouldered the burden of designing for the nabobs cottages that were really mansions and mansions that were really castles—castles bigger, in some cases, than the European originals upon which they were based.

What distinguishes White from most of his fellow architects in that gilded age of spend, spend, spend, is that he not only provided the structures within which a certain new class of Americans led their extravagant lives—he sought to instill in them a spirit appropriate to those structures. And this was not a task as easy to perform as one might think, for most of the new rich were in their hearts old Puritans. The acquisition of vast amounts of capital was a sign of the acquisitors' being on excellent terms with God—plainly, one did good simply by doing well, and many a millionaire endowed a church that was about equally to the greater glory of God and to the greater glory of Mr. Gotrocks. But Mr. Gotrocks and the army of plutocrats whom he personified were not necessarily of a merry disposition; indeed, little in a career devoted to accumulating money prepares one for a career devoted to the squandering of it. That is a skill that has to be learned, and it was White who unselfishly set about the unprecedented task of paganizing the plutocrats.

One doesn't say "unselfishly" in order to poke fun at White. The fact is that he *was* an exceedingly unselfish man, as well as a natural-born pagan, and he truly wished to teach others how to be as merry as he was. The plutocrats called upon White and McKim to design their big houses, but they also called upon White, if not upon the Quakerish McKim, to stage the parties that were to be held in those big houses. It is not too much to say that White designed at least as many parties as he did houses and that he carried out his party labors every bit as consciously and in as high spirits as he did the most gratifying of his architectural commissions. Several parties—especially one or two of the costume parties that were held in the ballroom at Sherry's (a restaurant designed by White in 1898)—have passed into history as symbols of a frivolity, a decadence, a debauchery as new to the American character as was infinite wealth and infinite idleness.

Frivolity, decadence, debauchery—in a shocking reversal of roles, after Thaw murdered White on that agreeable summer night at Madison Square Garden, those damning words came to be applied to White and not to the murderer or, for that matter, to the murderer's wife, the showgirl Evelyn Nesbit. It was Nesbit who took the stand at Thaw's trial and undertook to save her husband's life by dint of telling lies about White, a performance she was encouraged to create by the promise of a large sum from Thaw's family, who are said to have subsequently reneged on their promise. With an almost uncanny persistence, those lies continue to cast their shadow over the by no means virtuous but by no means evil White. It would appear that the Mrs. Grundys of this world possess a half-life longer than that of uranium; in the glow of their dyspeptic and hypocritical disfavor, the authentic White is difficult to discern.

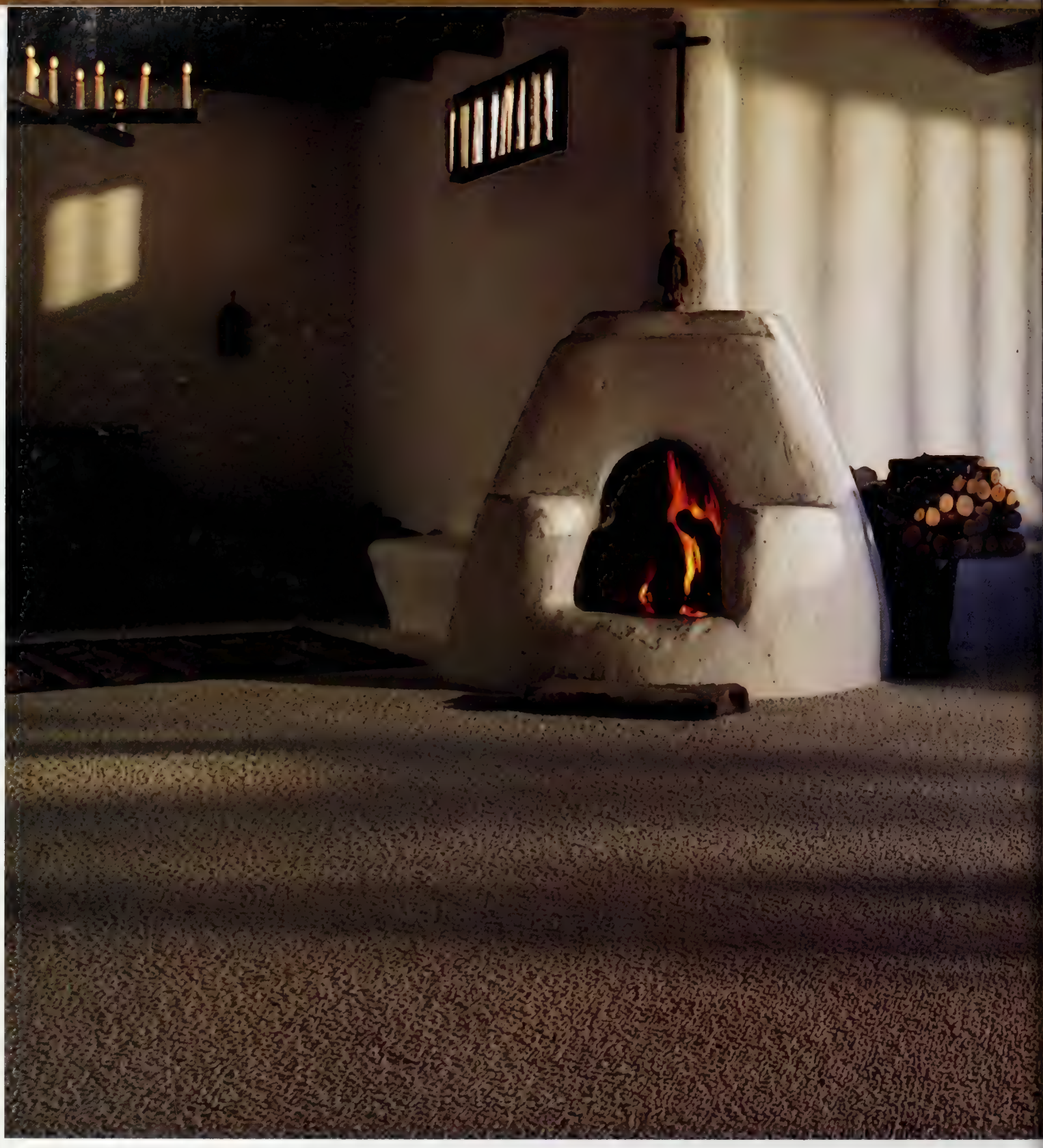
It is that authentic White—the impetuous, generous, childlike, voluptuous, incandescent White—whom we are still able to catch glimpses of in New York. After almost a hundred years of indiscriminate building and overbuilding, enough of his handiwork remains for us to surmise that White himself would feel not altogether lost in our midst. Clubs, power stations, libraries, churches, hospitals and a score or more of great mansions bear witness to the exuberance of his imagination—who but he could have bestowed exuberance upon a power station?—and his desire to make New York a city of shared splendors. Even in these parlous times, we lovers of New York can walk our streets and be happy in the sharing of those splendors. □



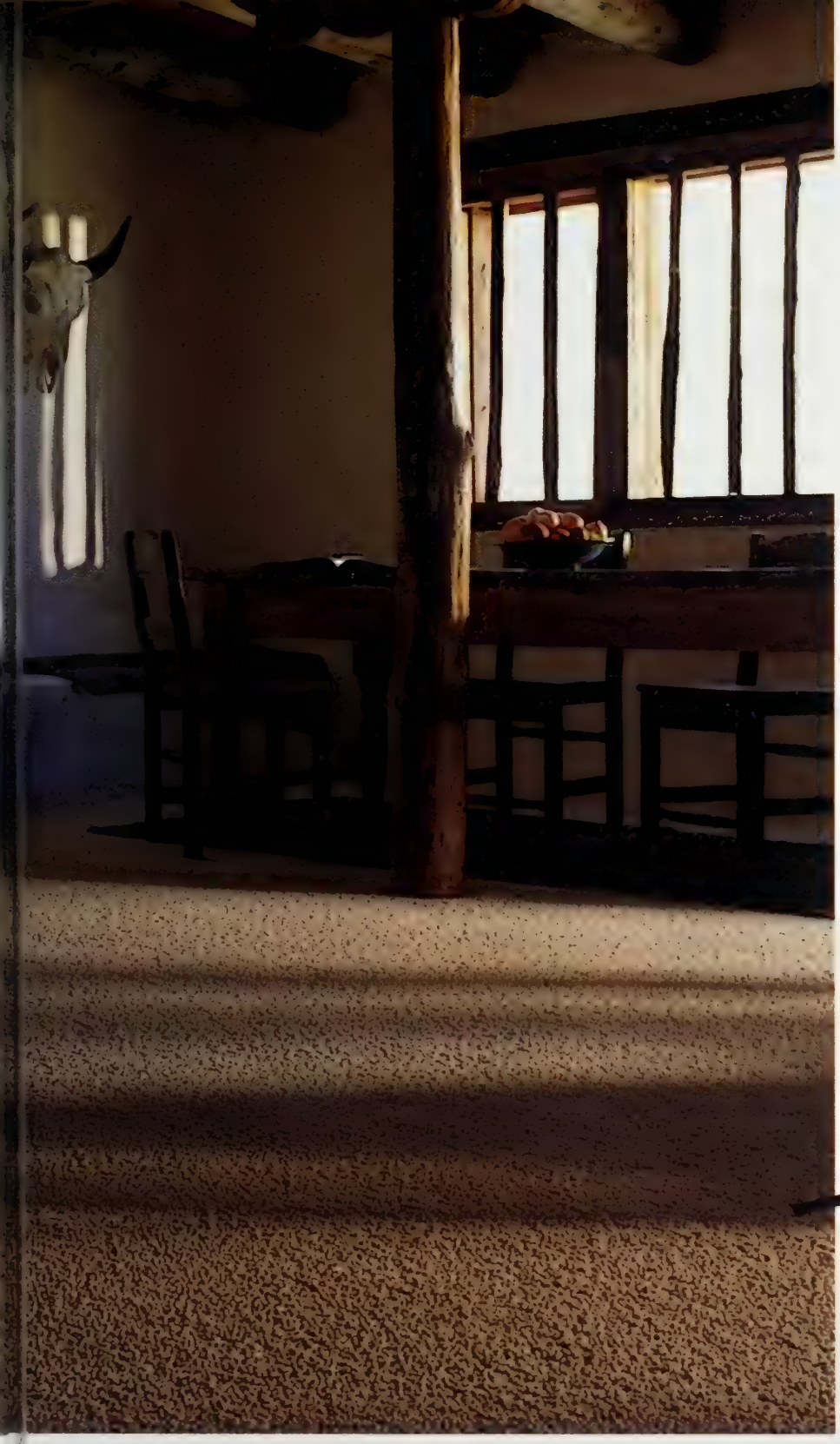
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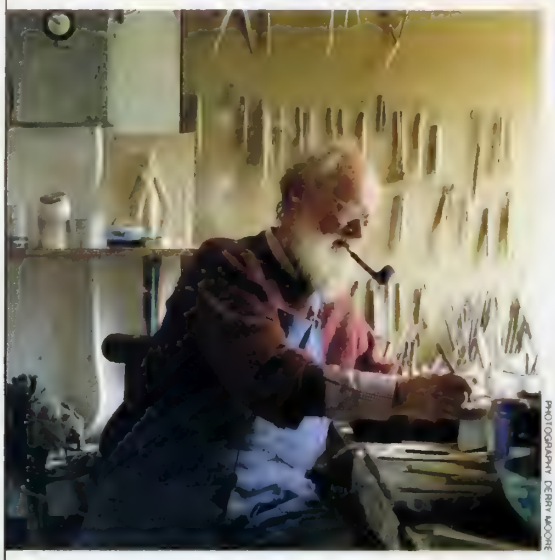
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PORTRAIT: QUENTIN BELL

The Scion of Bloomsbury in Sussex

By Elizabeth Lambert

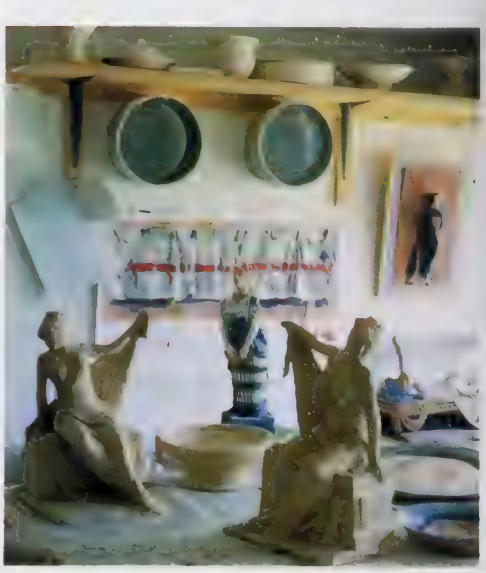


PHOTOGRAPHY: DEAN MOORE

Quentin Bell (left), son of Bloomsbury Group members Vanessa Bell and art critic Clive Bell, says of his pottery and other artistic endeavors, "I certainly do not begin with any meaning. It is as though my hands do all the thinking."

RIGHT: Quentin Bell's pottery studio, which is attached to his country house in Sussex, is overflowing with works in progress. Undecorated ware rests on a shelf that hangs over a cartoon for tile work. The table holds recent figurines.

BELOW: Wholeheartedly agreeing with the Bloomsbury Group's belief in "the happiness that comes to those who freely and easily use color," Quentin Bell translates his joy in creating into exuberant and fancifully painted figurines.



THE GENTLE, thinking potter at the end of a lane in Sussex is a voice from the past. He is also very much a voice of the present and for the future. Professor Quentin Bell is both artist and art historian, rattling off fascinating anecdotes and theories of art as though they were going out of style. Of that quality, they are.

His books and conversation reflect a lifetime of proximity to very good talk. Or, as he puts it, "I grew up in a society where people made use of words a lot." Add to that the sheer fun of the man, the sense of spoof, the pleasure he gets from life as a potter, then some idea of the charms of Bloomsbury, as well as its daunting intellectual achievements, begins to emerge. Quentin Bell is the son of the painter Vanessa Bell and the art critic Clive Bell; nephew of Virginia Woolf; and was a child in the extended clan that included the great minds of an era—Maynard Keynes, T. S. Eliot and E. M. Forster, among others.

He remembers them all particularly as summer visitors to Charleston, Vanessa Bell and Duncan Grant's



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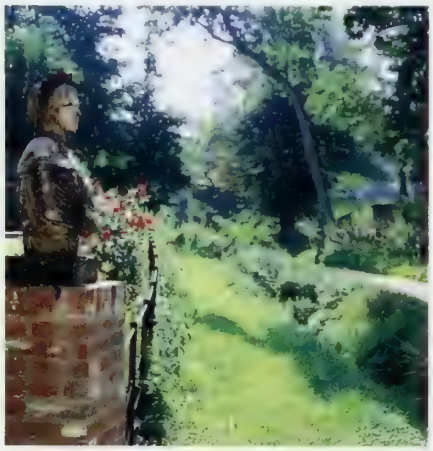
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The Scion of Bloomsbury in Sussex
continued from page 72

farmhouse in Sussex (see *Architectural Digest*, March 1981), where there was a full complement of high jinks, good times and hard work. He remembers them with affection, saying not only did he love his parents, but he had more than the usual number to love.

Mornings at Charleston were purposeful, with painters off to their easels, writers to their desks or talking. "A noisy lot," he says. Afternoons included excursions to Virginia Woolf's house (see *Architectural Digest*, July 1989) for tea, impromptu plays, and often his own and his brother's boyish pranks that included messing about in a muddy pond, the occasional theft of fruit from the painters' still lifes, and his strong sense of purpose as he returned again and again to a large mound of clay near the pond, "taking a lump whenever I wanted, getting to know its ways."







That love of clay is with him still. So, too, a Bloomsbury love of words. The two are his basic materials. Quentin Bell is a master of one-liners, any of which could develop into a very satisfying afternoon of talk.

For example, in commenting about Vanessa Bell's lack of interest in painting abstractly, he says, "To her the highlight on a teapot was so gorgeous, why invent another when nature had given such a good one?" Or, "Postimpressionism was the event of my parents' youth, and the Omega Workshops were a natural child of Postimpressionism, taking painters and turning them into decorators, with the thought that Matisse would look well on a jug or a lampshade."

In talking about his wife's ability to resist the Bloomsbury impulse to paint patterns on walls, he explains, "Olivier's attitude to a wall is part of a northern, Dutch tradition, seeing a wall as a place to hang paintings. Vanessa Bell's attitude was part of an Italian tradition of painting directly onto walls. The first is from the marketplace—buy a nice picture, find a nice place to hang it. The second is from the church. Paint vistas and balustrades that eliminate the wall, make it difficult to know the dimensions of the space."

Any one of those—and more—he could happily expand into a very pleasant little tutorial, tossing out gems, hoping a student will pick

ABOVE: In the kitchen/dining area is a large dresser that displays plates and vessels attesting to the family's rich artistic legacy. Many of the pieces were thrown by Quentin Bell and decorated by him, Vanessa Bell or fellow Bloomsbury member Duncan Grant. The bottom section was found at a country sale.

ABOVE LEFT: Sitting on a brick pier in the front yard and looking out to the park is a bust fashioned by Quentin Bell. The traditional iron railing is 19th century.

LEFT: The brick house, which faces onto a farm road, was originally a small timber-framed Tudor cottage that was greatly enlarged in the early 17th century.

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The Scion of Bloomsbury in Sussex
continued from page 78

them up. Quentin Bell begins slowly with a modest and specific point, an opening question to an art history lecture or a conversation that might be deceptively simple, like, "Why is it that women looked absolutely lovely in the twenties—like nymphs—but by the thirties the same thing looked horrendous?

"That rediscovery of waists and bosoms was great fun for a young man, of course, but how did that happen?" he continues. "Fashion poses a vital question, and once you begin on it, there's no end.

"Why this repeated search for the new, rejection of the old, this neglect and revival of style? Are there laws of change that apply to both frills and frescoes?

"It does seem that the history of fashion and the history of painting, architecture and ideas have followed similar courses," Quentin Bell elaborates. "Things are rejected not because they are wrong but because they have become dowdy. And that is alarming, because it means judgments are moved by social rather than aesthetic considerations.

"If you're inventing a mode—in dress or painting—that's fine, but very few do. If you're following, then something of yourself is being corrupted. And this inventing a mode comes so quickly these days. I hope soon it will come so thick and fast that the human mind can't cope and artists will follow themselves rather than the current fashion in images. My idea is to go for complete anarchy in fashion and art."

Quentin Bell's own art is not exactly anarchic, but it's not mainstream either. In an age when artists take themselves rather seriously, he's in favor of frivolity.

"People tend to be a bit scornful of frivolity today," he says, "but as a potter I can have all the nonsense I want. As a writer, no. If I write a sentence of nonsensical thinking, nonsensical ideas will come out, so I must discipline myself. Pottery frees me from too serious a message. You just can't go preaching in clay.

"Most ceramics today have been too affected by the Orient, and that is dangerous, because you can persuade yourself that yin and yang is all. You can imagine philosophy in what is, after all, just a nice pot.

"Today we admire work from simpler cultures in all the arts—the crude, the peasant—and artists undervalue the delicate and decorative pottery of the eighteenth century."

Quentin Bell's figures are charmingly decorative—merry scenes of damsels in frolic, bacchanalian gentlemen groping—little bits of theater that suggest events, but nobody is quite certain what. He is the last to know. "Others tell me there is a message, but it's not revealed to me."

"There is a hierarchy of arts. I put myself somewhere in between cake decorating and Raphael. And since I'm not Raphael, it's best to stick to pottery."

He is also a painter, but has ended up, he says, "with what is called a craft, yet ceramics is at the summit of the crafts because it can contain emotions—a potter can be a genius. Of all the 'useful arts' it is the closest to the 'fine arts.'

"There is a hierarchy of arts," he continues. "One could never hope to get the subtleties in cake decorating that are possible in landscape painting, but that doesn't mean it is to be despised, simply that, on the whole, it is better eaten after a time. I put myself somewhere in between cake decorating and Raphael. And since I'm not Raphael, it's best to stick to pottery."

This acceptance of the middle ground is, of course, also allied to his own "law of aesthetic gravity." That is: "The higher you fly, the harder you fall."

Some of Quentin Bell's pottery is purely decorative, some is useful. The useful objects, like lamp bases or plates and mugs, are perhaps in a direct line of descent from Charleston, where aesthetic outbursts lavished color and pattern onto everyday things—doors, junk furniture, draperies, jugs—all because it could be done on the cheap and for the real pleasure of splashing paint about.

That sheer joy of creating is what Quentin Bell remembers as the true legacy of the Bloomsbury painters, "a kind of hedonism, the pleasure they took in creating. If any generalization can be made about the Bloomsbury Group it is that enjoyment. Artists today are the first to tell you how much they suffer, not how much they enjoy creating. Art should be an enjoyment for the hands—their movement, watching a line develop, even pattern making, which is governed by strict conventions.

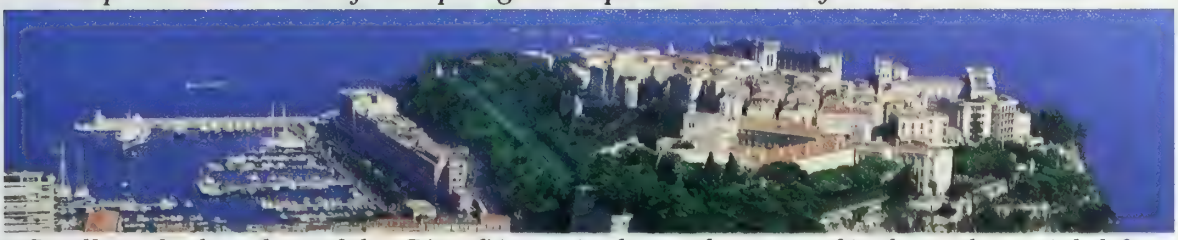
"Of course, if you finish something that at first you thought was rather good, then realize it isn't, there is a melancholy mourning, but that is different from feelings during the entire process. It can seem awfully grand to suffer through the process, when it should be enjoyed just as much as walking or swimming."

Now retired after years of teaching art history, Quentin Bell lives and works in a cottage only a few miles from Charleston. He wears the mantle of Bloomsbury lightly and with humor, recognizing that "it is very perilous for a young artist to grow up with distinguished parents, and only recently do I not have an immediate reaction to growl when they are mentioned. I suppose I should have revolted against them, but the trouble was, I liked what they did."□

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PHOTOGRAPHY: STEVEN BROOKE

IN CHARLESTON, where the treasure chest of historic houses seems prodigally endowed, the Branford-Horry House ranks among the major jewels. Built in the mid-eighteenth century by a member of South Carolina's rice royalty (William Branford), the house has been essentially unchanged since his grandson (Elias Horry) added a few tasteful refinements in the 1820s. Lucky as well as beautiful, it survived British bombardment in the American Revolution and Union bombardment in the Civil War. Through fire, hurricane and even Charleston's apocalyptic earthquake of 1886, the house has been miraculously spared.

Outside or in, this classic Charleston double house probably never looked better. Its rooms, paragons of symmetry and scale, retain all their original interior paneling of cypress, mahogany and rosewood. Furnishings include museum-quality antiques, many southern-made, with pieces by the sophisticated—and now ardently collected—masters of eighteenth-century Charleston. But the final extraordinary element, displayed throughout the house, is a superb collection of tin-glazed earthenware, primarily English delftware. Totaling more than five hundred objects, it may be the largest private collection in the United States, and it is certainly one of the largest in the world.

Now the private residence of John Philip and Llewellyn Kassebaum (above), the historic Branford-Horry House in Charleston, South Carolina, is filled with the couple's renowned collection of tin-glazed earthenware that comes primarily from Spain, Italy and England. BELOW: Arranged on top of the first-floor sitting room's maple highboy, at right, are a circa 1690 Lambeth delftware tulip charger and a pair of circa 1700 Bristol covered vases.



BELOW: The circa 1750 Dutch delft tiles in the drawing room's fireplace were discovered intact when the Kassebaums reopened it in 1982. Aligned on the mantel below a mid-19th-century landscape influenced by Thomas Cole are a group of objects from antiquity. Among them are a Greek black ware lamp and jug dating from the 5th century B.C., left, and a 26th-dynasty Egyptian limestone jar.



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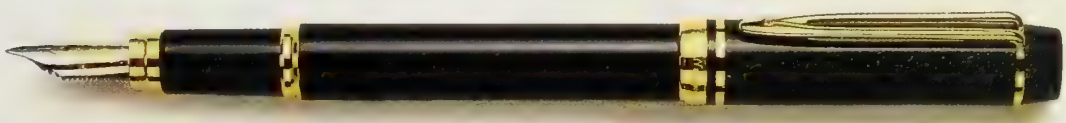
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John Philip Kassebaum's Unparalleled Ceramics in Charleston

continued from page 86

BELOW: A blue-dash charger depicting King George I is set on the library's 18th-century huntboard, along with a Lambeth pill pot, and wet and dry drug jars dating from circa 1640. Hanging on the wall are chargers decorated with likenesses of Queen Mary and a fleeing Charles I. The circa 1710 renditions of Adam and Eve are from Bristol and Lambeth.



BELOW: The English delftware exhibited on the withdrawing room's mantel includes two 18th-century puzzle jugs, and circa 1695 monochrome and polychrome plates with images of William and Mary. Displayed in the illuminated case are more examples of 17th-century English delftware and a rare original Palissy "La Fécundité" dish, circa 1550. On the table are two posset pots and a 1661 caudle cup bearing a portrait of Charles II.

That the house can gracefully accommodate and display such a bountiful gathering is a tribute to the generous scale of its rooms.

The owners, attorney John Philip Kassebaum and his wife, Llewellyn, bought the Branford-Horry House in 1978 as their principal residence, although his practice is largely in New York. Fittingly, his specialty—law of the visual arts—relates to artists, galleries and collectors.

Kassebaum traces his fascination with collecting to schoolboy days, when in class groups and with his family he would visit the Nelson-Atkins Museum in Kansas City, Missouri. Years later, while buying furniture in New England, he wandered into the shop of a ceramic specialist, and soon found himself the owner of several medieval English pieces and later English delftware. He wasn't sure at first what was so familiar about them, but then realized they were similar to objects in the Burnap Collection of the Nelson-Atkins Museum. Returning there, he received encouragement from the curator, Ross E. Taggert. He developed a serious appreciation for tin-glazed wares, and began to make connections with other collectors, museum specialists and auction houses.

Now, more than thirty years later, the collection traces the development of tin-glazed earthenware on a global scale, from the medium's refinement at the hands of Muslim potters of the Near East, and then along the northern lip of Africa to Europe through Moorish Spain. Along with the history, Kassebaum is fascinated with the process itself. Basically, it involved the coating of a clay base with oxide of tin, producing a thick white glaze. That strong, nonporous surface was also a suitable medium for applying painted decoration. The result was highly useful and often intensely colorful ware.

John Philip Kassebaum's research led him into tangled roots of nomenclature that still confuse many beginning collectors. Early Italians, importing much Hispano-Moresque ware, thought it came from Majorca, and dubbed it maiolica. As the Italians themselves began making superior tin-glazed ware, those from Faenza were so prized that imitators in other European countries called their product faience. In the Low Countries, tin-glazed ware assumed the more familiar name Delft. From there it crossed the English Channel in the 1500s, where its bright and lively surfaces were doubtless a welcome change from the green and brown lead-glazed vessels of the time. British potters created some of the most appealing tin-glaze ever made.

The Kassebaum collection covers the entire progression of these ceramics, but the works of Spain, Italy and especially England predominate. A display in the library is typical, and introduces the collection as Kassebaum takes a visitor on a tour of the house. Gracing an eighteenth-century South Carolina–made hunt-



continued on page 98



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17' x 14' circa 1890



Aubusson (partial view)
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Savonnaire (partial view)
16' x 12'9" circa 1840

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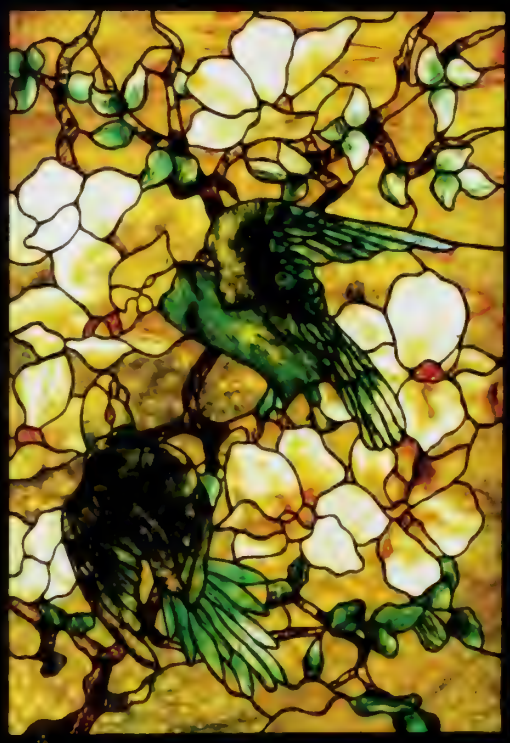
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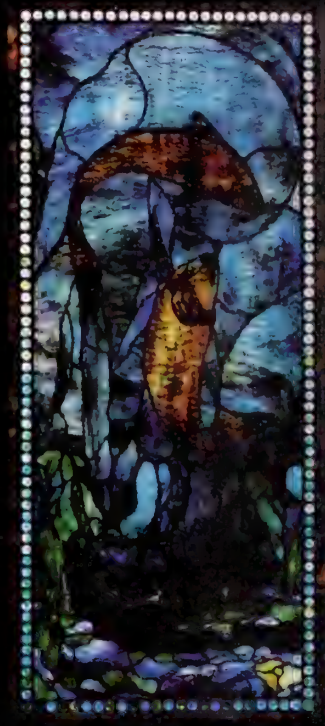
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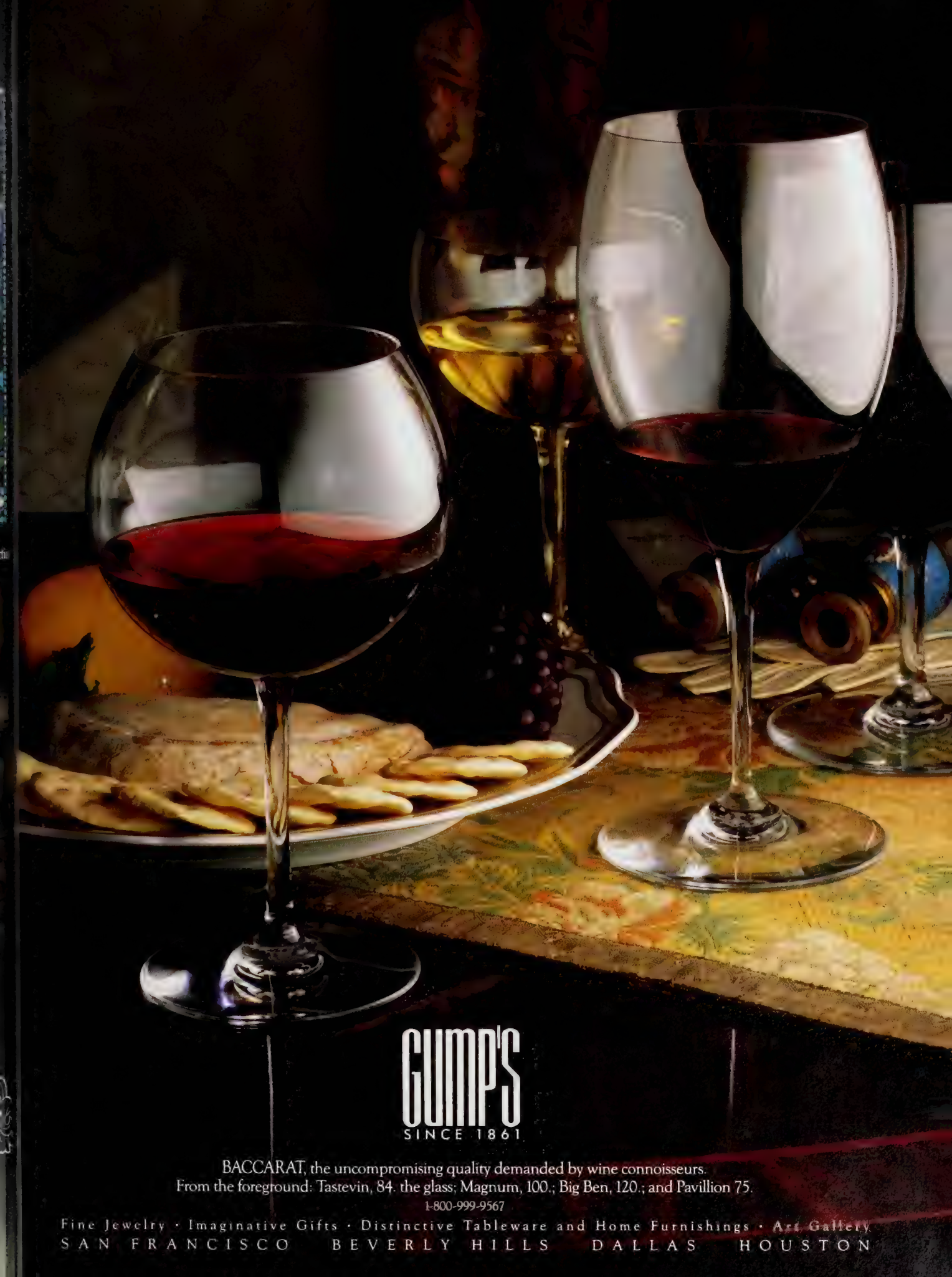
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John Philip Kassebaum's Unparalleled Ceramics in Charleston
continued from page 92

board are Lambeth jars and a pot. Clustered around the room's natural-finished cypress-paneled walls are rare seventeenth- and eighteenth-century chargers, some in the appealing blue-dash tulip design, others portraying a variety of colorful figures from English royalty to Adam and Eve. Of several versions of the latter, one is from Kassebaum's first tentative acquisition in 1957. English delftware served as a virtual hall of fame of people and events, and the collection honors such heroes as General George Monck and the duke of Marlborough. One plate commemorates a circa 1760 balloon voyage.

Tin-glaze also introduces questions about vanished mores. Why, for instance, did the seventeenth-century English enjoy a curdled-milk-based drink called posset? A disgusting mixture, in the collector's view. He displays a deluxe vessel perhaps made for romance-inclined posset drinkers: a double-spouted posset pot from which two could suck the stuff at once. His Lambeth specimen, dated 1674, is displayed on an American slant-top desk of 1780.

The dining room and sitting room balance each other on opposite sides of a central hall divided into entrance and stairway sections. Unlike the library, these other first-floor spaces are painted. In the dining room, light and formal in Philadelphia Federal style, Kassebaum's collection recedes slightly, yet sustains the unifying theme. One of his favorite groupings is in a cabinet beside the fireplace, a rare, complete set of Merrymen plates. The legend, as painted sequentially on the six different plates, reads: "What is a merry man?/Let him do what he can/To entertain his guests/With wine and merry jests/But if his wife do frown/All merriment goes down."

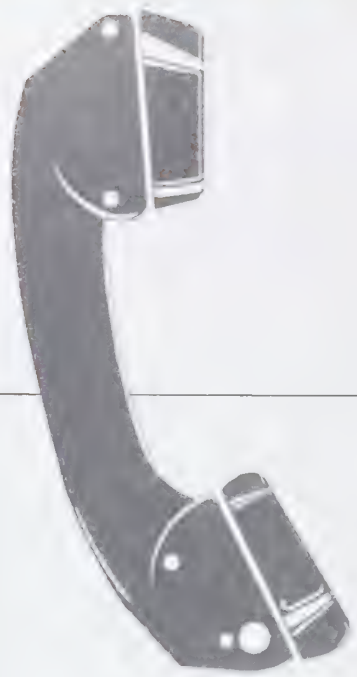
The upstairs drawing room, a masterpiece of carved paneling whose entablatures, pilasters, fretwork and cornices glow like honey, is one of America's most notable eighteenth-century rooms. John Philip Kassebaum simply calls it the highlight of the house, and some of his favorite objects are there. All of the furniture is period Philadelphia, although one of the star pieces is a Charleston secretary-bookcase dated 1803 and signed. The collection of small objects varies widely in origin, from ancient Egyptian, Greek, Etruscan and Roman times to a collection of tin-glazed polychrome seventeenth-century bleeding bowls and barbers' bowls. Kassebaum is partial to a pair of all-white posset pots, dating from circa 1650, ornamented only by knobs pushed out by the potter's thumb. And he enjoys a mug that is marked "Union," celebrating the concord of England and Scotland early in the eighteenth century, and a 1673 wedding charger decorated in chinoiserie.

The Kassebaum collection covers the entire progression of these ceramics, but the works of Spain, Italy and England predominate.

A large apothecary dry-storage jar of 1656 is one of only three known in the world. Sixteenth-century Spanish pharmacy jars from El Escorial recall the Hispano-Moresque influence on the age of tin-glazed ware.

An upstairs withdrawing room holds some of the collection's most colorful objects. A caudle cup of 1661 bears a coronation picture of Charles II, patron king of Charleston. The popular Adam and Eve, vividly depicted in yellow and green, make a very early (1641) charger appearance.

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John Philip Kassebaum's Ceramics
continued from page 98

A punch bowl, painted with a festive banquet scene, dates from circa 1751, approximately the same year the Branford-Horry House was built.

The collection even reaches unobtrusively into the bedrooms. The second-floor master bedroom, dominated by a South Carolina rice-motif bed, also features (placed on a South Carolina chest of drawers) an Italian barber's bowl circa 1650. A third-floor chamber contains a superb gathering of wet and dry drug jars, displayed in a big eighteenth-century South Carolina corner cupboard. Kassebaum sees no validity in keeping such objects locked up in vaults, feeling that a collector should be willing to live with his acquisitions.

Yet so balanced is the setting that nowhere does the tin-glaze theme get the upper hand. The placement of such accents as a marble head, a pair of rampant 1840s narwhal ivories, a circa 1500 embroidery that was part of an altar-frontal, and sculptures from ancient Egypt all serve to polish the larger setting. So do such masterpieces as a 1750 tall case clock made

British potters created some of the most appealing tin-glaze ever made.

in Charleston by Joshua Lockwood, and a later timepiece by Simon Willard of Massachusetts. Most of the fireplaces, happily for a delft collector, retain their original 1750s Dutch tiles, a unifying device.

Is the gathering of tin-glazed ware complete? Essentially, perhaps, but the owner's enthusiasm still flashes. John Philip Kassebaum admits that he continues to fill in gaps. And he is convinced that many good pieces are waiting to be discovered in old houses and even in archaeological digs. Who could deny that the ultimate charger may still be at large? □


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Braque in Picasso's studio in Paris, c.1911



Picasso wearing Braque's uniform, c.19



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THE COUNTS DE GANAY

Three Faces of the 16th-Century Château de Fleury

By Susan Mary Alsop



PHOTOGRAPHY: MARIANNE HAAS



COUNT CHARLES DE GANAY approaches his residence, talking as he drives through the forest of Fontainebleau, south of Paris. "My oldest brother inherited Courances, the family château nearby," he explains. "So my brothers André and Michel and I decided to take on Fleury, which had belonged to our aunt."

As he talks, the forest falls behind, and he turns into the narrow streets of the village of Fleury-en-Bière, with its stone houses and weathered brown-tiled roofs. "Population four hundred and eighty," he says, "and I'm the mayor. I marry people and so on. Now here's the château."

Fleury was built in 1550–52 by architect Gilles Le Breton for a courtier of King Henri II, Cosme Clausse, whose signature monogram of two big interlaced *C*'s still decorates the high entrance wall. Before Clausse, there must have been a fortified castle on the site, for medieval towers still stand at the ends of the classical façade. Through a gateway is a magnificent farmyard, its surrounding arcades with rounded windows superb examples of early-seventeenth-century French architecture.

Countess Martine de Béhague, an aunt to the de Ganay brothers, bought the property in 1907. She was a renowned collector, and it amused her to restore a historic house. The park particularly appealed to her, for its most recent owners had turned it into a messy version of the *parc à l'an-*

Château de Fleury (above right), south of Paris near Fontainebleau, was built in 1550–52 by architect Gilles Le Breton for a courtier of King Henri II. Countess Martine de Béhague purchased it in 1907; while restoring the building, she also created the walled terraces and the Miroir d'Eau. The château is now owned by her nephew Count Charles de Ganay (above left) and two of his brothers, André and Michel. RIGHT: The drawing room of Count Charles's wing features a vaulted ceiling and a 16th-century Brussels tapestry. Aubusson tapestries on Régence armchairs depict La Fontaine fables.



continued on page 112


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Three Faces of the 16th-Century Château de Fleury
continued from page 106

Although all three de Ganay brothers have apartments in Paris and also travel widely, it is their historic château that they consider home.





ABOVE LEFT: Two paintings by Frans Snyders are mounted in Count Charles's dining room; at left is an Audubon print, *Red-Tailed Hawk*. ABOVE RIGHT: Count André's wing contains the château's original entrance hall, "specifically proportioned to take in the Louis XV wrought-iron banisters, which came from the demolished Château de Vitry," he says. Two Louis XIII armchairs flank the Italian Renaissance fireplace; atop it is a Chinese *carton bouilli* tiger. On the second level, a Savonnerie carpet hangs over the banister. BELOW: A Louis XIV globe stands before a Régence book cabinet in Count Michel's library. At right is a Louis XV desk; on the wall is a tapestry titled *Les Chasses de Maximilien*.



glaise that they considered more fashionable than the classical park that had been there. The countess restored the original *parc à la française*, and her work was continued by Charles de Ganay's father, the marquis de Ganay, when he inherited the estate. He had hardly moved his family into the château when the Second World War came, bringing with it infinitely damaging occupation by the German army. The American army also used the château for a time, and in the postwar years it was not possible to return either the park or the house to its prewar perfection. The de Ganay brothers have since accomplished the job, and although all three have apartments in Paris and also travel widely on their business and sporting ventures, it is their historic château that they consider home.

Everyone who has written about Fleury mentions the waters. A seventeenth-century diarist noted that he dreamed about "the limpid streams

continued on page 115



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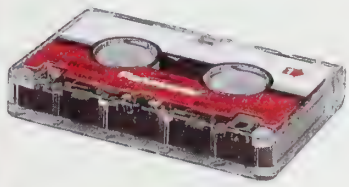
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INDULGENT. THE SENSE..

Three Faces of the 16th-Century Château de Fleury
continued from page 112

that flow with an infinitely sweet murmur; the purity of the water in the moat that surrounds the splendid courtyard." It was in his time that the clear spring waters were harnessed into a grand canal that was so admired by the reigning monarch, Henri IV, that he copied it for his royal park at Fontainebleau. A later king, Louis XV, gave the order that when he was in residence the water that was served at his table must come from the springs of Fleury.

Today the canal flows beside a line of giant poplars as serenely as it always has, and below the lime-shaded terraces of the château lies the vast ornamental pool known as the Miroir d'Eau. A great deal of thought has gone into the design of the park: A little building has been placed at the end of one allée to draw the eye the length of the perspective. "It's called a *fabrique* in old French, meaning a useless building put up for an architectural effect, a sort of folly," explains Charles de Ganay.

The same kind of attention that has been given to the exterior has been lavished on the three separate establishments in which the brothers have installed themselves. The middle of the château belongs to Count André, and he is thus the possessor of the château's original two-story entrance hall, which contains a ceremonial staircase with a Louis XIV wrought-iron railing. High windows look down on the Miroir d'Eau and the woods beyond, and off the hall is a paneled drawing room with a black-and-white marble floor. Count Michel, just down the way, is fortunate to be able to make use of one of the two fairy-tale medieval towers. He also has a large drawing room, full of fine inherited eighteenth-century furniture to which he has added his own acquisitions. Books are everywhere, and the room has the air of cheerful comfort that is characteristic of de Ganay rooms. His round dining room in the tower overlooks the moat, and nearby, a staircase leads up to chintz-filled bedrooms.

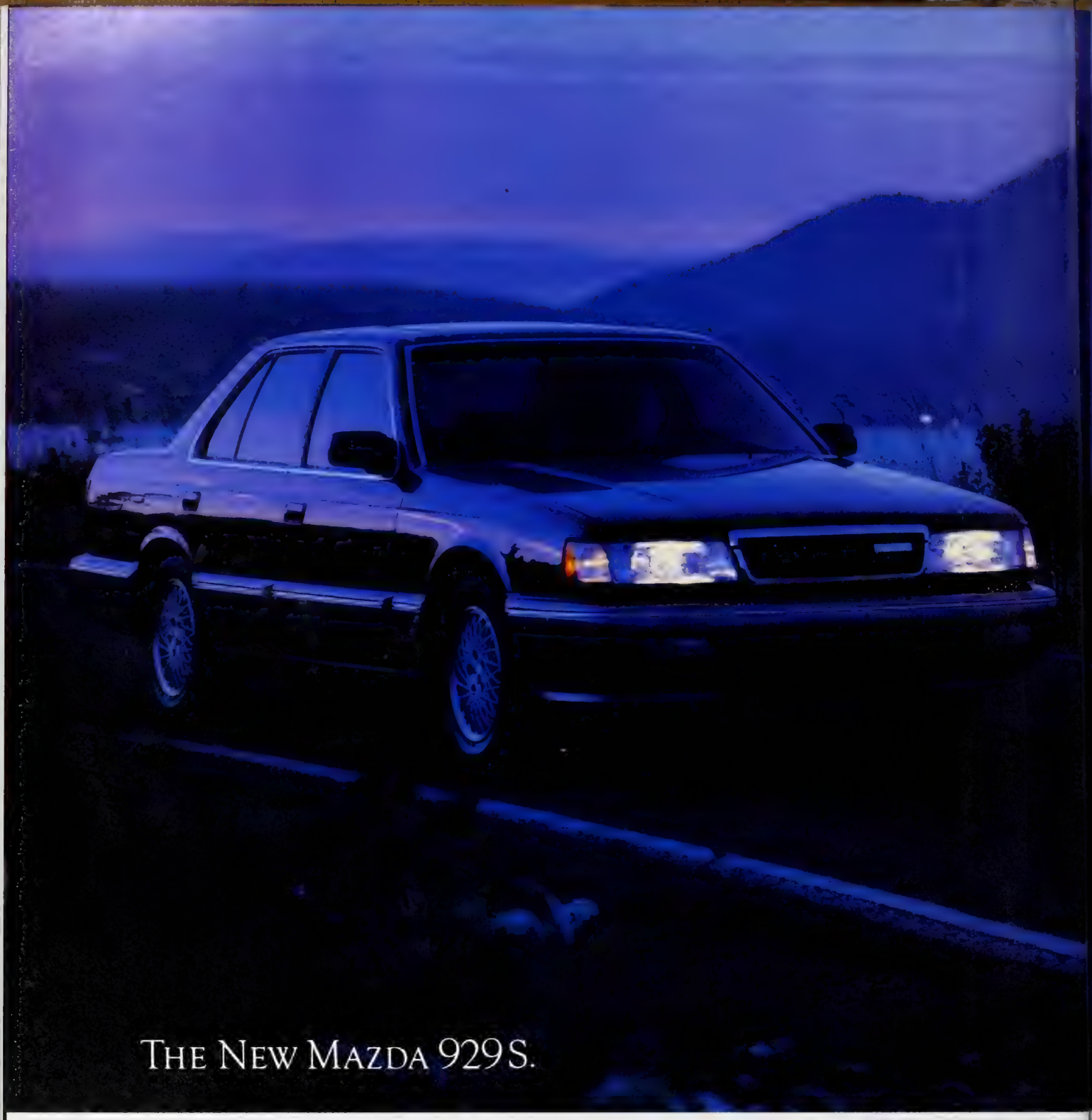
Count Charles's wing looks out over the courtyard on one side and on the other side to the little twelfth-century village church just across the moat. Charles de Ganay describes himself as a farmer and forester. "My interests are wildlife conservation, hunting and fishing—with a sense for the fine arts," he says. "My antique furniture is mostly inherited; I have personally collected books, prints and paintings in the field of birds of prey and falconry." This modest statement gives no indication of his skill as a decorator.

Very few people would have had the audacity to create the huge room that occupies about two-thirds of the entire wing. It is reached by a humble staircase and originally had been an even larger room; now it is a spectacular gallery eighty feet long with a high, coved trompe-l'oeil painted ceiling, two fireplaces and an uninterrupted view to the dining room at the far end. A sixteenth-century Brussels tapestry shares a wall with two goshawks on a rice paper screen; a pair of seventeenth-century china falcons seem ready to fly off their brackets and land on one of the gilt chandeliers; and Robert Havell's edition of Audubon's *Red-Tailed Hawk* glares down at the china water buffalo on the table below him. This sounds as restless as an aviary in a zoo, but the effect is quite the opposite. It is a tranquil room with its casually arranged groups of Régence armchairs and sofas gathered around the fireplaces, and its proportions are so harmonious that one hardly notices the size.

How has all of this been accomplished so unself-consciously? Great French châteaux were uncompromisingly formal in earlier generations. The answer is that the de Ganays have a gift for combining grandeur with comfort that has generally been associated with great English country houses. The French expression *savoir vivre* is not directly translatable, but any visitor to Fleury senses that its three owners are masters of the art. □



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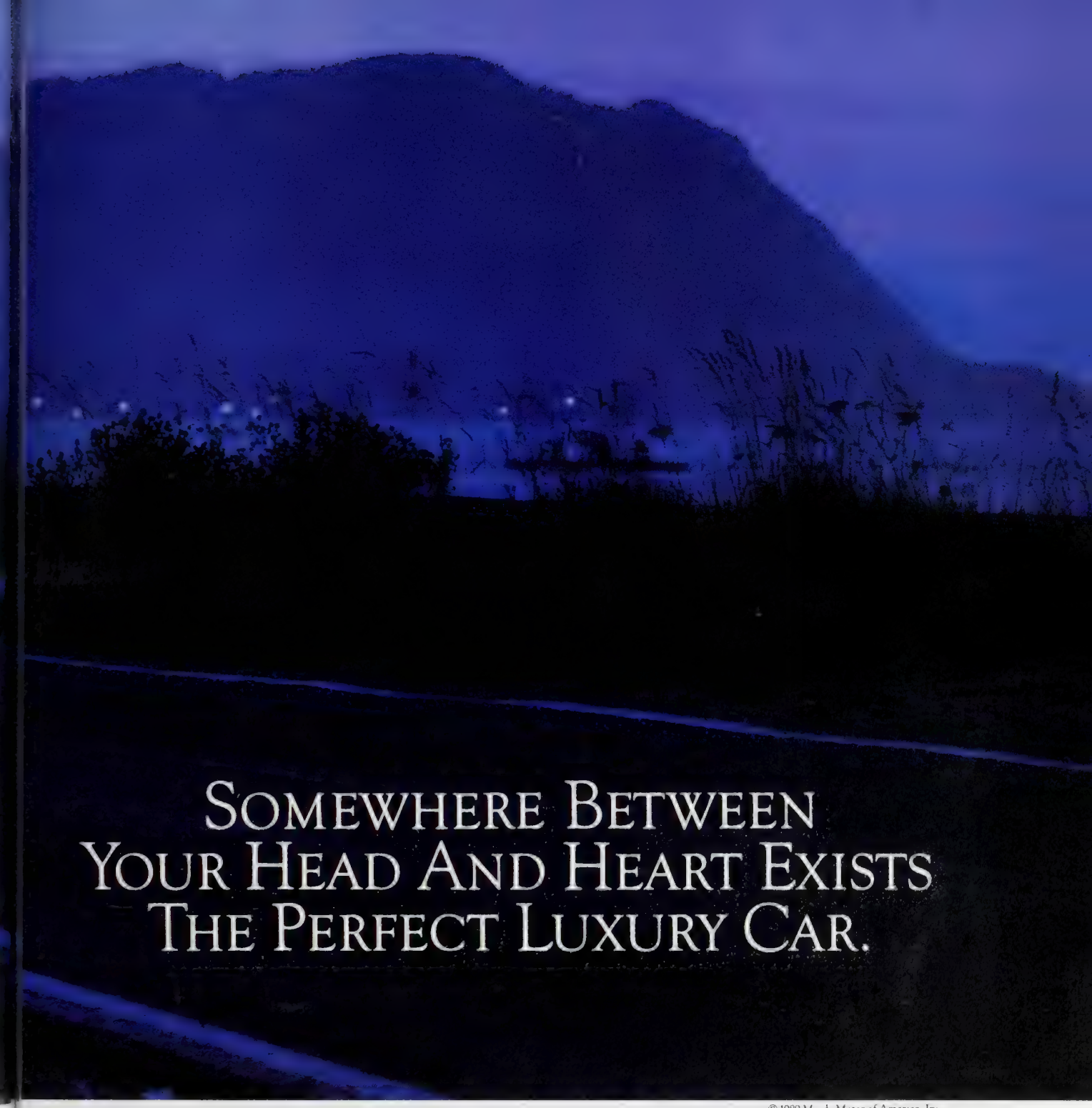
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Theatrical Menagerie

An English Actor's Victorian House in London

TEXT BY ELIZABETH LAMBERT
PHOTOGRAPHY BY DERRY MOORE





"I have two lives," says Tristram Jellinek (above, in the entrance hall of his mid-19th-century house in London). "Though I'm known as an actor, I'm also quite well known as an antiques dealer." Behind him are a late-16th-century Italian painting of turkeys, a Gothic lantern and an Anton von Schniedel watercolor of a deer. RIGHT: A circa 1680 memento mori relief and a 16th-century Flemish painting, *Time Rewarding Industry*, hang above the fireplace in the study. Tufted leather armchairs are George IV; the French *faux*-book commode and painted tole fireboard are circa 1820.

"As for what has gone into the house, it's just bits and pieces gathered over thirty years."





"To find pieces I go to auctions and other antiques shops—it's an incestuous business—and I travel," he says. LEFT: A French circa 1800 tole figural vase and an English chinoiserie teapot stand on the French mantel in the study. Tiles are delft; English mirror-back wall light.

THE ENGLISH ACTOR credits the success of his house in London to a lifetime of pinching other people's ideas. "Why not? Actors do it all the time," he says. "We see a gesture, an inflection, and file that idea away for the future. Why not the same for houses?

"If Tom Parr of Colefax & Fowler comes to dinner and gives me the slightest hint, happens to observe that what I really need in that corner is a touch of red, well, why not?" says Tristram Jellinek. "This house is an amalgamation of things I've seen over the years, remembering what I've liked and deciding not to do things I've not liked. As for what has gone into the house, the point is, it's just bits and pieces gathered over thirty years."

Those bits and pieces include a great many animals—painted, embroidered, sculpted, carved. There are tigers and leopards, butterflies, ducks, a crocodile, monkeys, frogs, turkeys, fish, turtles, a hyena, mythical animals and two Noah's arks complete with sets of inhabitants.

He refers to himself as "a sucker for dogs," and has three live ones as well as all the images. They follow him everywhere with devotion and flop in endearing tangles on all the chairs. The only animal with which he does not feel any sort of affinity is the horse, probably because he once fibbed at an interview and said he could ride in order to get the role of a cavalry officer. "There we were," he says, "cameras rolling. I cried, *'Charge!'* and the horse went backwards. I never told less than the truth in an interview again."



"I've been collecting for 30 years," he says. "My house is an accumulation of things." LEFT: His Jack Russell terrier and King Charles spaniels rest on a sofa. The pillows are fragments of Shahsavan bedding bags from the Caucasus Mountains in northwestern Iran.

RIGHT: Above the drawing room mantel is a painting of an 18th-century lady. The velvet bell pulls are from Tristram Jellinek's shop, Lindsay Antiques. The sofa table, foreground, holds a delft jar-lamp, a salt-glazed basket with alabaster fruit and a majolica figure.



Tristram Jellinek had never noticed that he has so many animals until it was pointed out to him, and admits, "I do like portraits and still lifes too, but it's true. The animals seem to have taken over. I certainly never thought of building a collection. What *is* a collection? How many do you have to have to call it a collection? Like everything else, these were all found over many years and bought simply because I liked them.

"It seems a shame for a decorator to come in and choose everything for a house all at once," he says. "The house must lose something—it's never quite the same as it would be if done by the person who lives there, gathering things over the years. The difference is subtle, but it's there. This is partly a question of one person's taste being imposed on another, but it also must be determined by what's available on the market at that time. The great things just aren't around all that often. If they are, you have to act quickly, no matter when you see them.

"I do admire decorators who are able to create extraordinary effects with color," he continues. "I suppose I was very daring in the dining room and used some blue, but the only positive thought I ever had about this house was that I was determined to do everything red in the study. I only have the courage to use a limited amount of color."

That meant white for the sitting room, but there are seven shades of white to give everything a "dirty" look. "Usually you have to wait years to achieve that," he says. "Now I can



"When I place something in a room, it's premeditated, but the overall effect happens by accident," he says. An Elizabethan group portrait hangs above a Regency japanned Gothick cabinet. The treen atop it are tea caddies; fruitwood covered goblet is 17th century.





"I like to entertain, though when I'm acting in a play my social life is obliterated," he says. ABOVE: A carved wood bust of architect John Wood the Elder of Bath stands on a William IV sideboard in the dining room. On the wall are French still lifes dated 1773. The table holds part of his collection of Sheffield plates and Spode. William IV chairs are British Colonial, made in India. The circa 1850 chandelier is made of broken 18th-century Chinese and Japanese tea bowls and saucers. RIGHT: In the kitchen, a 19th-century Noah's ark and an English delft plate are atop an early-19th-century *faux*-book china cupboard. On the far wall are an 18th-century painting of a raven and an English still life. Windsor armchairs are placed before the fireplace.

get everything dirty on top of the paint and it will look even better."

He loves painted furniture; he has a very rare eighteenth-century table painted to resemble gingham and a bookcase bought just because it was painted. "I bought it from a country house where there were two—a good mahogany one and this one, which had presumably been made by the house carpenter and painted to match the other. I love it, but wouldn't have wanted the mahogany one."

Tristram Jellinek's house was built about 1850 "but seems older," he says. "I wonder why it is that buildings and antiques always seem older than they are. These London houses do impose a Victorian way of life. With five floors and only two rooms per floor, it means the 'best room' is in the middle and doesn't get used so much. Not because of any feeling that it needs to be kept for best, but just the bother of going up to sit in it.

"I find that the days tend to divide themselves into sections of the house, with the kitchen at the bottom and bedroom at the top. If I make a cup of coffee, I'll sink into a kitchen chair rather than go up to the study. If I come down in the morning and leave something on the top floor, likely as not I won't do anything about it."

He bought the house five years ago and lived in thick dust for a year until all the remodeling work was finished. He remembers the nightmare only vaguely, thanks to his "absolute



"I love animals," he says. "If I went around the whole house, I probably have every animal you could think of—though it's completely inadvertent." RIGHT: A William IV armchair and a 17th-century wing chair form a sitting area in the master bedroom. Above the mantel are a delft plate depicting a fox and a case of papier-mâché birds dated 1863. BELOW RIGHT: Regency commodes stand on either side of the bed, which is covered with a 19th-century American quilt. A collection of 19th-century wool pictures are displayed on the wall; at the foot of the bed are a stuffed lion and antique dummy boards of dogs.

facility for forgetting all the unpleasant things of life," he explains. "I do the same thing with people, too. I may have had a row, I may have done or said something ghastly, but if we meet again years later I've forgotten all about it. Unfortunately, they generally have not forgotten at all, so they tend to find my friendly greeting quite astounding. No, by now I've pretty well forgotten how terrible it was to have all that upheaval, and the house is, I suppose, what's meant by that dreaded word *cozy*.

"I hate the word, but love that kind of room. I also love decidedly uncozy rooms, like those at Kedleston Hall, which couldn't be less cozy, all white marble and airy light. That's the best thing about grand houses, the contrast between the state and private rooms. The trouble is, it's easy to wax eloquent about their ancient grandeur, then find out John Fowler did it all in the thirties.

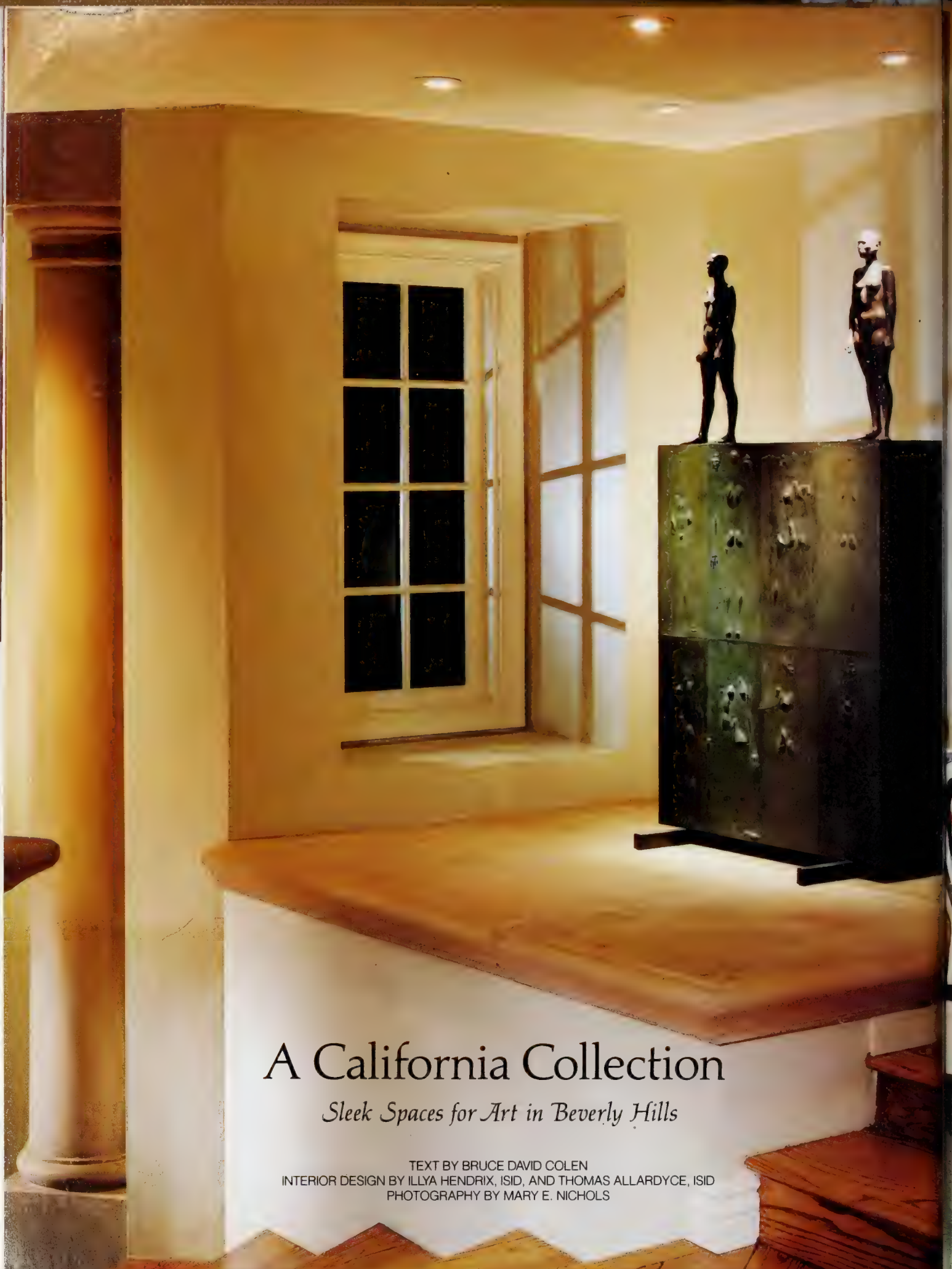
"When all is said and done, I always think too much has been said. It's better to live in houses than to talk about them. Somehow words begin to sound pretentious and silly. People go on about vibrant colors and mood and all the rest of it. Everything in my house is there simply because I like it. I want the house to look pretty and be comfortable, and that's about the beginning and the end of it."□





"Everything tends to be symmetrical in my house—it's part of being a Virgo," Tristram Jellinek says. OPPOSITE: In the guest room, an early-17th-century portrait is framed by a set of 18th-century prodigal son prints. Above is an English delft tulip charger. A dated keystone is displayed between parrots from Delhi.

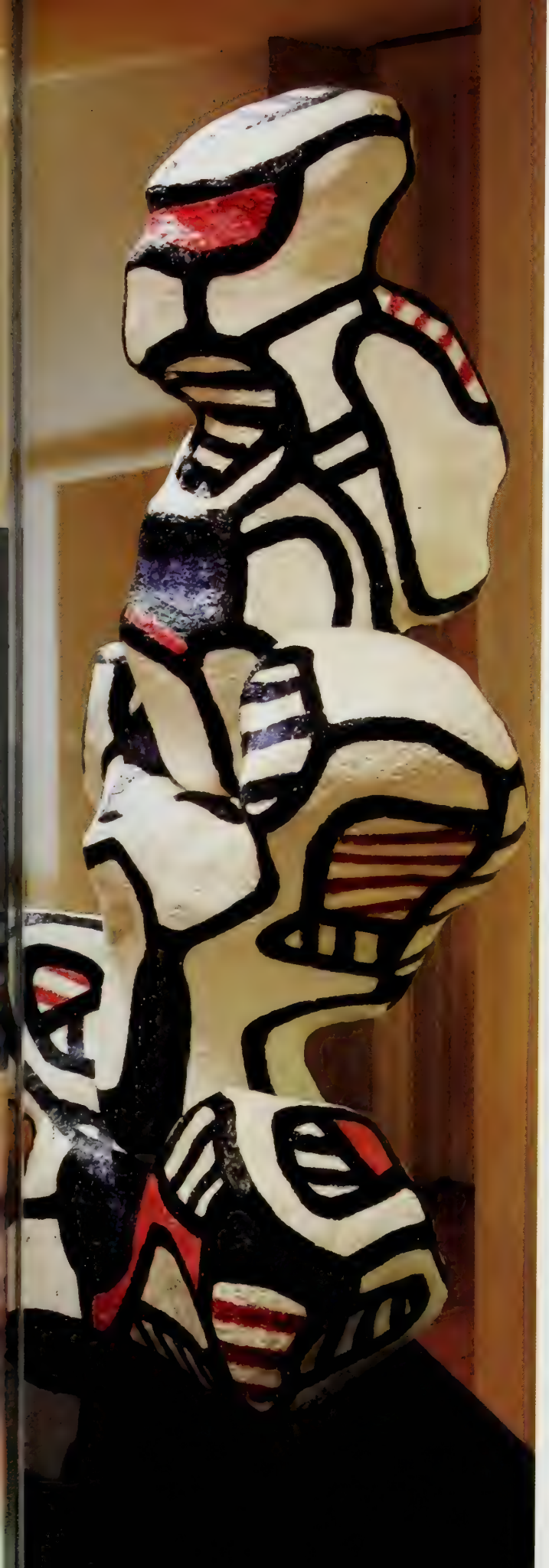




A California Collection

Sleek Spaces for Art in Beverly Hills

TEXT BY BRUCE DAVID COLEN
INTERIOR DESIGN BY ILLYA HENDRIX, ISID, AND THOMAS ALLARDYCE, ISID
PHOTOGRAPHY BY MARY E. NICHOLS





Seeking a "lighter, more classical background" for Jerry and Gloria Lushing's extensive collection of contemporary art, Illya Hendrix and Thomas Allardyce removed the heavy detailing in their Tudor-style Beverly Hills house and added newly scaled architectural elements. LEFT: Robert Graham's 1979 bronze *Mirror Image* stands in the gallery. In foreground is *Idéogramme*, 1972, by Jean Dubuffet. ABOVE: David Salle's *Blue Cheer*, 1981, is displayed in the living room. A 19th-century French lamp and antique ivory carving are on the side table. FOLLOWING PAGES: The designers planned the living room as a "classical European-style salon" with cast-stone columns and stone-and-wood floors. Vase is by Daum.









Sandro Chia's *Son of Son*, an oil on canvas dating from 1982, commands a wall of the dining room. The Italian marquetry-topped table, which is decorated with a 17th-century Italian marble urn, is set with china from Cartier. Resting on the Neoclassical-style parcel-gilt-and-walnut side table at left is a 19th-century cut-crystal hurricane lamp and a Chinese censer from the 18th century.

NESTLED BEHIND AN OLD brick wall, under an arbor of towering trees near the Beverly Hills Hotel, stands an English Tudor house. It's the kind you might see peeking above hedgerows in Essex or Cambridgeshire, with its brickwork and half-timbered front, its high gables and mullioned windows. The exterior is so period-perfect that visitors heading up the garden-banked walkway can't help but anticipate an interior featuring dark oak paneling and a series of small cozy rooms.

Instead—and it comes as a visual shock, albeit a marvelously pleasant one—guests are welcomed to a thoroughly contemporary house in the best sense of the word. The rooms are spacious and airy, and instead of somber wood paneling the walls are simply painted in off-white tones, the better to highlight a strong collection of contemporary art. Gloria Lushing explains that although the interiors were once very different, it was not simply a case of moving into a white elephant and calling in the remodeling troops. With an ironic smile, she says, "No, we actually built this place ourselves, twenty years ago. It was what we always wanted for our four children. There's no denying the place was dark, but then Californians spend so much time out in the sun that it was nice to come home to a shadowy, cool retreat."

In the mid-eighties, the Lushings did one of those seemingly innocuous things that would eventually change the direction of their lives. "What shook us up was becoming seriously interested in contemporary art," Gloria Lushing says. "We were quickly hooked on collecting, and I remember hanging our first painting on the brown-and-white-flowered linen wallpaper in the front hallway. We lived with that for years, but as we acquired more modern works we realized it just wasn't working. Although we had the space for everything, the background and the murky lighting were all wrong. It was impossible to really appreciate the effects that the artists had worked so hard to achieve."

And the Lushing collection represents a broad assort-

"What shook us up was becoming seriously interested in contemporary art. We were quickly hooked on collecting."


DUBUFFET



ment of achievements. There are canvases by Willem de Kooning, Robert Rauschenberg, David Salle, Larry Rivers, Hans Hofmann, Ed Ruscha, David Hockney, Fernand Léger, James Rosenquist, Joan Mitchell, Billy Al Bengston and Andy Warhol, who did a double portrait of Gloria Lushing shortly before his death. Among the fifteen sculptures are landmark pieces by Alexander Calder, Claes Oldenburg, Roy Lichtenstein, George Segal, Robert Graham, Jean Dubuffet and Joan Miró.

"At first we decided to start from scratch," says Mrs. Lushing, "and build a place to house the collection and us—in that order." They found the perfect property, just a few blocks away, but the geologists found something too—subterranean pockets of oil. So it was back to square one—and back to the old house. That's when they started to interview interior designers.

"It was never a question of what the candidates had done before," says Gloria Lushing, "but how they visualized solving our particular problem. We wanted a change, but we didn't want to destroy the homey quality of a house in which we'd been living very happily for two decades. When we interviewed Illya Hendrix and Tom Allardyce, we knew we'd found the right people. Everything that they've done since then has only confirmed our first impression."

Ask Thomas Allardyce about the biggest challenge in doing the Lushing house, and he doesn't have to think twice: "Creating something on the high level of the art—a finished setting that's also expandable. Illya and I had to constantly keep in mind the fact that committed collectors like the Lushings don't wake up one morning and say, 'Okay, that's enough.' Even while the renovation was in progress, the Lushings went on a buying trip to Paris and sent back photos of new pieces that would have to be accommodated. Today, they still show us their most recent acquisitions and we talk about where they might go."

Hendrix and Allardyce also gave Jerry Lushing the perfect showcase for one of his secondary collections—

"I think we almost forgot we had a lovely garden and grounds. Now the house is so open and light that it serves as an invitation to step outside and enjoy nature."



OPPOSITE ABOVE: *Untitled #3*, 1987, a copper-and-anodized-aluminum work by Donald Judd, hangs over the cast-stone fireplace in the media room. Charles Bell's painting *Rol-A-Top*, 1981, is shown at rear. Jerry Lushing's collection of 17th-century German beer steins lines the shelves behind the bar. In the foreground, English lounge chairs surround a low table topped by an antique Japanese bronze candle holder. J. Robert Scott upholstery on lion's-head chair. Bar stools from Karl Springer. OPPOSITE: Andy Warhol's 1986 portrait of Gloria Lushing is highlighted in the master bedroom. Silk upholstery and bed fabric, J. Robert Scott. Stark carpet. ABOVE: An Art Déco bronze figurative sculpture signed "G. Obiols" adds a lively note to the master bath. Between the fluted granite pilasters is a French sconce.

seventeenth-century German faience beer steins, beautifully executed ceramics that are not to be confused with latter-day kitsch reproductions. And just a few feet away from a Hockney work depicting the artist's favorite armchair are glass-backed shelves that display another esoteric collection: twenty-six glass figures by René Lalique, made in the late 1920s and early 1930s to adorn automobiles in place of the radiator caps supplied by the manufacturer. Fascinated with their workmanship, Jerry Lushing did some research and discovered that "Lalique actually made twenty-eight of these mascots, so I'm missing two—a fox, of which only two are known, and an almost-as-rare owl. All the dealers know that whenever one comes up, I'm definitely an 'interested buyer.' "

Jerry Lushing excuses himself in order to give the gardener some planting instructions, which prompts Mrs. Lushing to remark, "You know, for twenty years, I think we almost forgot we had a lovely garden and grounds. But now the house is so open and light that it serves as an invitation to step outside and enjoy nature. While we travel a lot, somehow this house is the best vacation we've ever had."□



High Style in Manhattan

A Blend of Regency and Empire in a Sutton Place Apartment



INTERIOR DESIGN BY ANTHONY HAIL
TEXT BY JOHN TAYLOR
PHOTOGRAPHY BY JAIME ARDILES-ARCE

MANY INTERIOR designers and their clients become fast friends, but the relationship between Anthony Hail and Brownlee Currey, the *Nashville Banner*'s chairman and chief executive officer, is of an entirely different order.

"We grew up together," says the San Francisco–based Hail, who speaks with a mellifluous southern accent. "We're both Nashville boys."

"I've known him since he was a young man," says Currey, whose accent is as golden as Hail's. "I've used him as a decorator for every place I've lived, including my first bachelor apartment." And now Hail has decorated Currey's New York apartment—his *new* New York apartment.

Although Currey, the son of one of the early investors in American Express, was raised in Tennessee, he worked for many years as an investment banker in Manhattan. During that time he and his wife, Agneta, lived with their three children in a roomy apartment on Fifth Avenue.

In 1977 Currey decided to return to Nashville, and he sold the apartment. But the family is in New York so often that he felt it made sense to have a city residence. He and his wife found a handsome and roomy two-bedroom apartment on Sutton Place with windows overlooking the East River. "It's clearly a pied-à-terre," Hail modestly notes, adding, "but on a nice generous scale."

Nice, however, was not the word to describe its condition. "The apartment was in an appalling state. Even the balcony was rotten."

Hail and architect Harold Buttrick

Agneta and Brownlee Currey's Sutton Place pied-à-terre was renovated by Anthony Hail and architect Harold Buttrick. LEFT: The living room looks out onto the Queensboro Bridge. OPPOSITE: Of the gallery, Hail says, "We removed a wall to open up the space, and the columns and architrave act as a screen to close off the dining room. The two Russian chandeliers were—miraculously—found separately." Chair fabric, at left, Scalamandré.





"I thought we'd try something a little more adventurous than French Empire," says Anthony Hail. "I wanted to be recherché."



tore out windows, widened doors and replaced machinery. They also removed the wall between the formal dining room and the main hall. That opened the interior and allowed both the dining room, which faces west, and the living room, which is on the other side of the hall and looks east, to enjoy sunlight the entire day. "We wanted to have morning light and afternoon light streaming through both rooms," Hail explains.

Because their children have all grown up and moved out, the Curreys felt they could indulge in a formal design scheme. "I said, 'I'm not going to have children and I'm not going to have dogs, so I can be as elegant as possible,' " recalls Agneta Currey, who is from Sweden and thus has an accent that nicely complements her husband's.

Architectural flourishes helped establish an atmosphere of elegance. Hail and Buttrick added elaborate moldings and cornices throughout the apartment. They installed a pair of Neoclassical columns in the hall and framed the living room fireplace with two large pilasters.

The furnishings were to be equally formal. All the Curreys had to do was settle on a style. But that was not as easy as it might seem.

The couple own four houses, each decorated in a different fashion. Their Southampton house, for example, is Georgian, while their Nashville residence is dominated by Swedish period pieces. For their apartment on Sutton Place, they wanted yet an-

PRECEDING PAGES: The living room is characterized by a variety of Empire and Regency furniture, including a breakfront and chairs covered in Scalamandré striped silk. Equestrian paintings of gold and silver medalists from the 1984 Olympics flank the Directoire mantel, from Danny Alessandro. Persian rug from Sotheby's. Tassels and ties for draperies from Clarence House. ABOVE: The 19th-century English chair, in foreground, is part of a set from Buckingham Palace. The gilt-framed Italian mirror dates from the 19th century. OPPOSITE: The dining room contains several pieces from Sweden, birthplace of Agneta Currey. Among them are the chandelier and, displayed on the Italian side table, in foreground, the candelabra. Persian rug is from Christie's.



other look. "We had to think of something they didn't have," says Hail.

Inclination and elimination led the designer and his clients toward the Regency and Empire periods, styles that appeal to Agneta Currey in part because of their elegance. But she also likes them, she explains, because the furniture is so impractical. (Now that she is unhindered by children or dogs, impractical is what she wants to be.) "Tony and I discussed it," she recalls. "We decided that Regency and Empire were the most impractical."

One line of Empire that Hail did not care to explore was French. "I tried to stay away from Louis XV," he remarks. "Everybody with a lot of money immediately buys Louis XV or Louis XVI furniture. I thought we'd try something a little more adventurous. I wanted to be recherché, to find things that you don't see on every street corner in New York."

For about two years, he and his clients scoured auction houses and antiques shops in the United States and Europe. "We didn't have any Regency period furniture that we were moving into the apartment, so we could start from scratch," says Agneta Currey. "It was great fun."

Some of their most exciting finds were sheer accident, such as the two Russian chandeliers that hang in the hall. Hail found one in Paris, the other in New York. "They match!" he exclaims. "That's not just hard to believe. It's something of a miracle."

The combined efforts of clients and designer yielded what Hail calls "a conglomeration of all this Regency stuff," but it is an appropriate reflection of the Curreys' eclectic tastes. "It's very hard for me to make up my mind," Agneta Currey says. "I like everything, so we have a mixture."

The living room, for example, has an ornate Italian mirror, a large English breakfront, and early-nineteenth-century armchairs from a set that once graced Buckingham Palace. At the windows, drapes of puckered Italian silk add an air of grandeur. Perhaps the most remarkable item in the room is a gigantic nineteenth-century Persian rug. "It looks as





OPPOSITE: A vignette in the dining room, looking toward the living room. ABOVE: The master bedroom walls have been painted "pale pink, a color I've seen used in eighteenth-century Danish houses to great effect, with white woodwork and off-white rugs," says Hail. The large mirror is Swedish; the fabric used for draperies, valances, bed covering and the upholstered bench is an 18th-century document print from Clarence House. "It's not one of those boring English chintzes," says Hail with a laugh. "I'm so tired of those droopy English flowers."

though they inherited it," says Hail.

But they didn't. "We stumbled across it in the bottom floor at Sotheby's," he continues. "It had a great big hole in the center. It was most unappetizing to people with, let us say, limited ambition." Hail purchased it for next to nothing and had it completely restored.

One of the distinguishing characteristics of Hail's work is a detailed orchestration of color. The designer uses it to give each room a distinctive personality. The dining room's cool blue hues distinguish it from the warm yellow living room. In the master bedroom, a shade that he calls nasturtium suggests intimacy and romance. "Women adore it," he says. "It's blush-colored and very flattering." That romantic mood is heightened by the view through the bedroom windows of the Queensboro Bridge, which is lit at night.

As he winds up a tour of the apartment, the designer pauses in the hall and surveys his work. "I think it all goes together, don't you?" he asks. His one regret seems to be that because the Curreys lead such active lives—and divide their time between so many houses—they don't use this place as often as they otherwise might. "I don't think they've had many meals in the dining room," he says somewhat wistfully.□



Surreal Note in Belgium

Artist Roger Nellens' Collection at Knokke

TEXT BY EDMUND WHITE
PHOTOGRAPHY BY GUY BOUCHET

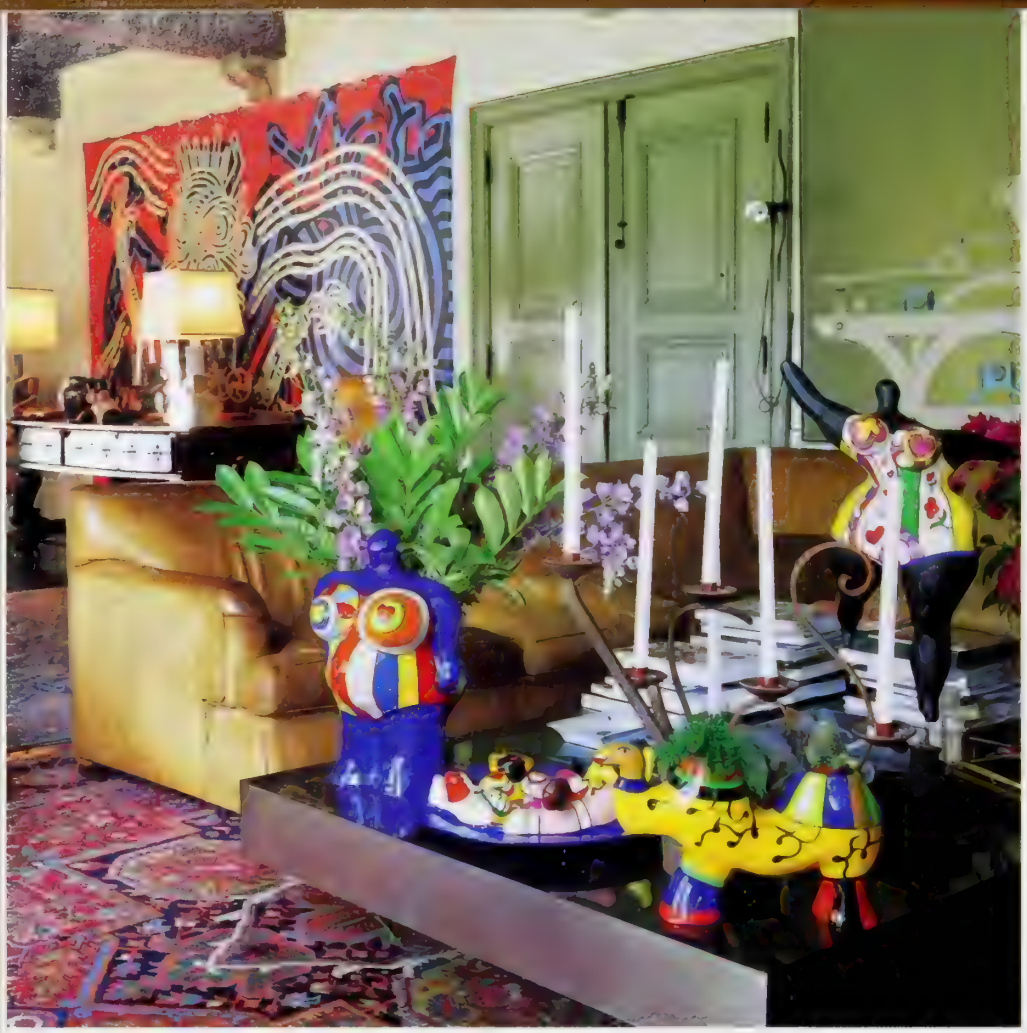
ROGER NELLENS IS a Belgian painter of meticulous canvases who lives in a state of controlled chaos. His works portray articulated parts of dream machines that serve no function except to promote reveries. They are painted with such finesse that they appear to be airbrushed or even photographed (he was a hyperrealist before the term was invented).

But he lives surrounded by yapping dogs, a whole flock of stuffed sheep in the living room and two stone sheep on the lawn, while in the back garden, a huge gaudy dragon serves as a storage room, summer dining room or guesthouse. Roger Nellens is someone who thinks nothing of whipping up dinner for four

Belgian painter and collector Roger Nellens lives with his family in Knokke-le-Zoute, on the coast of Belgium, surrounded by a notable assortment of artworks created by friends and fellow artists. ABOVE: Massed ivy frames the entrance to the property. OPPOSITE: The house, says Nellens, was reconstructed in the 17th-century Flemish style. "It was built on the site of a Spanish fortress that was situated on the seafront in 1600." Keith Haring decorated the pot, which stands on a metal base by Jean Tinguely. OPPOSITE ABOVE: A flock of stuffed sheep designed by François-Xavier Lalanne in 1966 congregates in the living room. On the wall is a painting by Roger Nellens. The boldly painted figure is Niki de Saint Phalle's *Nana Negresse Dansante*. At left is Arman's *Clarinets*; at right is *Ernestine*, a 1966 work by Tinguely.









ABOVE: Keith Haring's unframed canvas *Grace Jones* is stretched along a wall of the living room, while sculptures by Niki de Saint Phalle and a wrought-iron candelabrum by Tinguely are arranged on the low table. Partially seen at right rear is an oil by Nellens. RIGHT: Paintings by René Magritte flank the door of the dining room: *Les Princes de l'Automne*, left, and *La Grande Famille*. The artist also created a series of Surrealist murals for the casino at Knokke-Heist, which was built by Roger Nellens's grandfather. Keith Haring decorated the large wine bottle.

hundred guests, and he does it while talking nonstop in English or French or broken Flemish. His exuberance is balanced by the coolness of his wife, Monique, who loves flowers so much that she has a greenhouse and hangs drying bouquets in a room whose walls are covered with scrawled and painted letters from artists Niki de Saint Phalle and Jean Tinguely. Another sobering influence is the artist's nineteen-year-old son, Xavier, though he can sometimes add to the confusion by inviting home a gang of his wind-surfing buddies. All three members of the household are relentlessly hospitable.

Although Nellens is fifty-two, his energy makes him seem much younger—and much larger than his small stature would warrant. His friendly gusto also conceals a native shyness. He's a big talker, but you could hardly call him vain, since he talks more about the painters he collects than he does about himself.

The Nellens family has lived in Knokke-le-Zoute, the Saint-Tropez of Belgium, for three generations. Nearby, in Knokke-Heist, Roger Nellens's grandfather bought up a large stretch of the shore for a song. There, he built a casino, houses and an artificial lake as part of a major real estate speculation. The town, which now numbers some twenty thousand inhabitants year round and as many as three hundred thousand visitors on a sum-



mer weekend, became the chicest Belgian resort.

Roger Nellens's father had started an important art collection and organized international art exhibitions at the casino. In 1950 he showed Picasso, and in 1951, everyone from De Chirico to Max Ernst, Man Ray and Matisse. And in 1970, just before he died, he organized a Pop art exhibition that included Andy Warhol, Tom Wesselmann and David Hockney. He also commissioned René Magritte, the Belgian painter of green apples wearing derby hats, to decorate the gaming room of the casino with a cycle of vast murals, *The Enchanted Domain*, which must be the single most staggering ensemble of Surrealist art in the world.

When Nellens's brother took over the casino, he commissioned Paul Delvaux, the other important Belgian Surrealist, to paint a mural of moonstruck maidens wandering naked near a train station. Finally, Roger Nellens asked American graffiti artist Keith Haring to paint a mural in the casino, one that mixes Magritte apples with roulette wheels, playing cards and giant cigars.

As a young man, Nellens had no interest in painting. In fact, he became a poultry farmer, a professional background he shares with the American George Segal, whose plaster casts of real human beings were recently exhibited at the Knokke casino. For a time, Nellens was Belgium's biggest and most "advanced" poultry farmer, but then the business collapsed and he decided to become a painter.

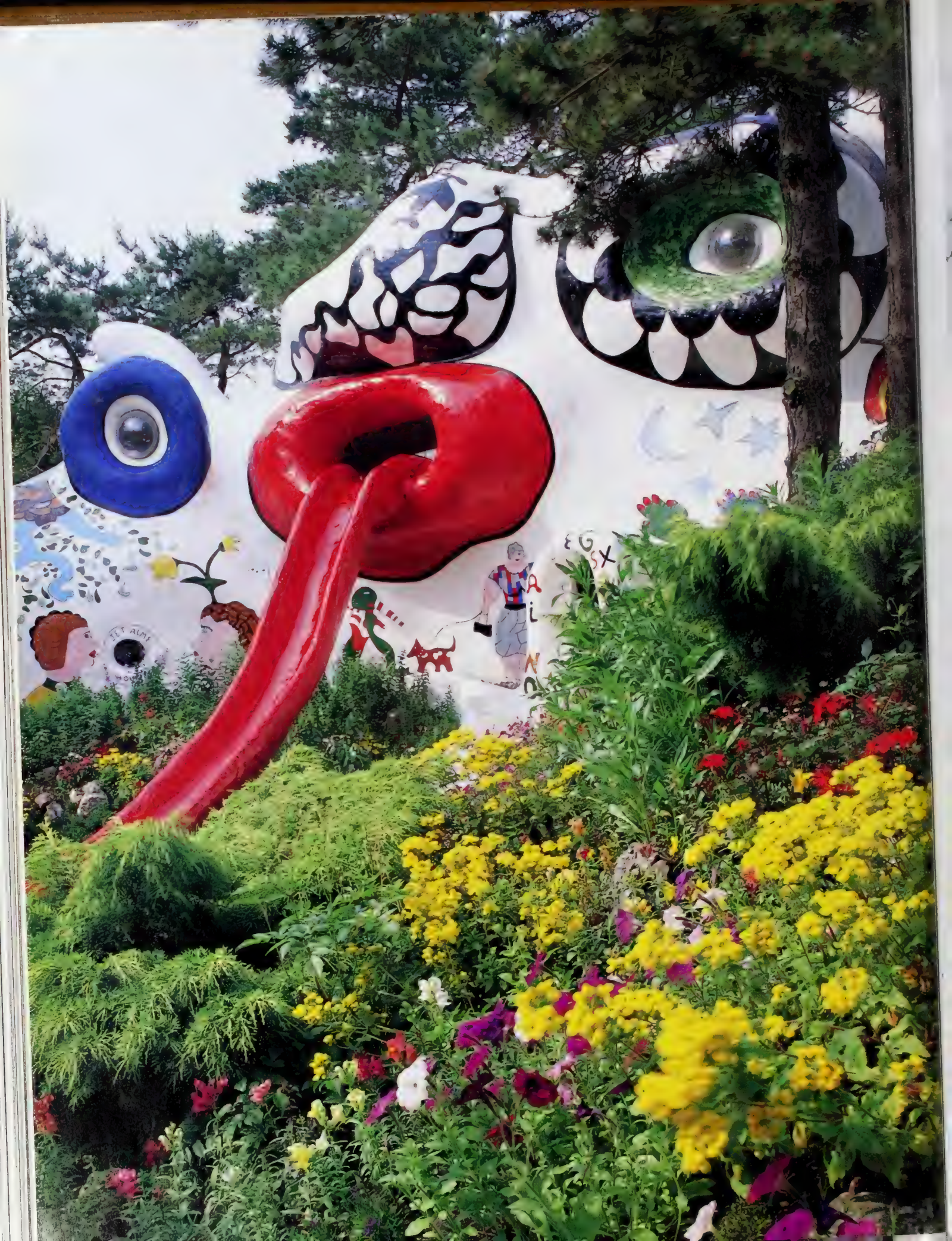
Self-taught, he painted his dog before trying several Surrealist subjects. At one point a famous art critic said to him, "Banish the anecdote"—don't tell a story with your paintings. Soon

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Les Vierges Sages et les Vierges Folles (*The Wise Virgins and the Mad Virgins*), a 1965 work by Paul Delvaux, is displayed in the dining room. "It was born in our discussions," says Nellens of the painting, which was created for him by the Belgian Surrealist. "I told him I like women, the forest and the sea. They're all there." At right are metal sculptures by Jean Tinguely.

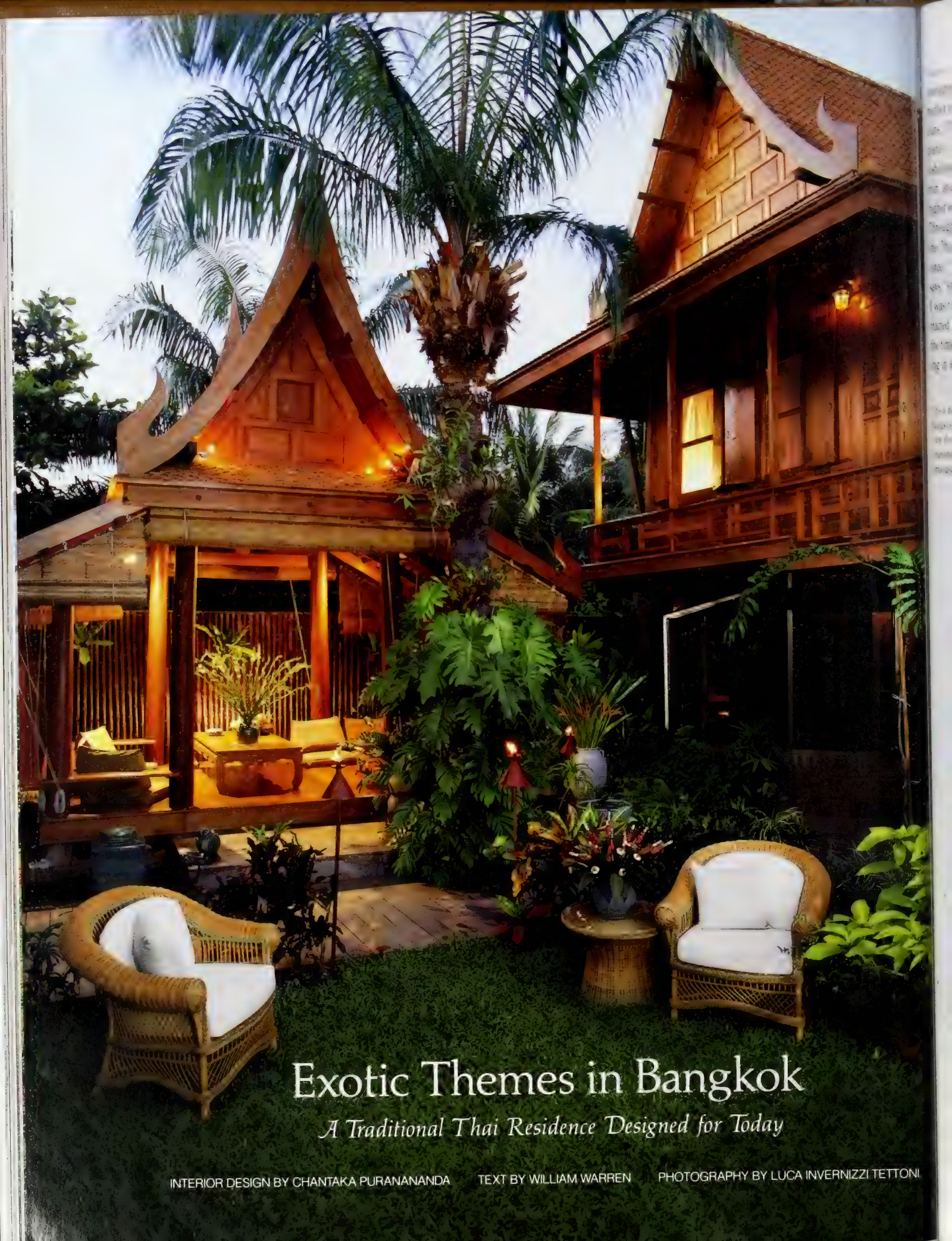




OPPOSITE: Niki de Saint Phalle's fantastical sculpture *The Dragon* looms over the rear garden. The work, which dates from 1972, is "habitable," Roger Nellens explains. Originally a playhouse for his son, the space is fully equipped with kitchen, bath and heating system and is frequently used as a guesthouse for visiting artists and other friends. ABOVE: Graffiti designs by Keith Haring decorate the balcony and several terra-cotta pots inside *The Dragon*. Tinguely created the elaborate overhead lamp, the table and the candelabra. RIGHT: Lalanne stone sheep stand near the house.

A huge gaudy dragon serves as a storage room, summer dining room or guesthouse.





Exotic Themes in Bangkok

A Traditional Thai Residence Designed for Today

INTERIOR DESIGN BY CHANTAKA PURANANANDA TEXT BY WILLIAM WARREN PHOTOGRAPHY BY LUCA INVERNIZZI TETTONI

MARISA VIRAVAIDYA grew up in two overlapping worlds, with a Scottish mother and a Thai father, both physicians. The family lived in a completely Western-style house in a fashionable Bangkok residential district, and Marisa received a Western higher education in the United States. Throughout her young life, though, the Thai side remained a powerful force. "I preferred Thai food," she says, "even when I lived in the States. I was raised as a Buddhist. I was attracted to old Thai things, and from the time I was a girl I dreamed of living in a real Thai house."

The classic Thai house of Marisa's dreams is a model of airy elegance and down-to-earth practicality. With its whimsically curved eaves, steep roof and walls that lean slightly inward, it seems to be straining toward the sky, about to take off from the tall pillars on which it perches. At the same time, it is artfully designed to catch any passing breeze, while the open area below is convenient for keeping domestic animals and tools. When the need arises, its prefabricated sections can be dismantled from the frame, stacked on a barge or cart and moved to a new location.

Once such houses were as much a part of the Thai scene as the more ornate Buddhist temples with which they share a number of architectural features. With the spread of Western tastes, however, they gradually lost their appeal—a trend that was particularly rapid in cities such as Bangkok, where some families kept their ancestral residences for entertaining but preferred to live in European style amid such modern comforts as air-conditioning, proper baths and enclosed stairways.

It was, ironically enough, a Westerner who showed how Thai houses

"It's a different world, one that comforts me spiritually as well as visually," says Marisa Viravaidya of the residence in Bangkok she had built in traditional Thai style. OPPOSITE: The *sala*, or open pavilion, and the main house, at right, look out over the tropical garden. The structures' carved bargeboards, akin to the sacred serpents that adorn Thai temples, are characteristic of the region. BELOW: Teak tables and traditionally shaped cushions covered in Thai silk and cotton are arranged in the *sala*, which is used for alfresco dining and entertaining. The large jars are 13th-century Cambodian.

Ritual surrounds the building of a house as much as it does most other aspects of Thai life.



could meet contemporary needs without losing their essential character. Jim Thompson, the American who revived the Thai silk industry, bought five old houses in the late 1950s and reassembled them on the banks of a Bangkok canal, preserving their purity of line but also turning them into a comfortable residence. By the time he mysteriously disappeared in the Malaysian jungle in 1967, the Jim Thompson house had already achieved a celebrity of its own and, moreover, was serving as an inspiration to many Thais, especially the younger ones who were rediscovering their cultural heritage.

The opportunity for Marisa to realize her dream came when she inherited her family's home in 1986. She decided to retain the house in which she had grown up—though modifying it in a number of ways—and to add several traditional structures.

A major influence in her decision was an old friend, Chantaka Purananda, a member of the royal family whose company, Pure Design, is noted for its adaptations of Thai furniture and interior decoration. Among the Thai houses Marisa had long admired was one built by Chantaka at a seaside resort on the Gulf of Thailand. There, as in other homes decorated by Pure Design, both furniture and fabrics reflected the country's rich cultural heritage in a way that ideally complemented the plain lines of the traditional architecture.

Other houses she had seen were made of all-new components, mostly built by a group of carpenters living near the old Thai capital of Ayutthaya. It was to one of this group, Nai Serm, that Marisa turned to supervise the construction of hers.

After consulting with architect Phairoj Kosoomkachonkiat, they de-



"I grew up surrounded by Thai and European antiques, and they've inspired much of my work," says interior designer Chantaka Purananda, great-grandson of King Rama V. BELOW: "The dining table is a replica of one from my great-grandfather's reign," he adds. Windows offer a view of the Western-style house in which Marisa was raised. RIGHT: The *sala*, constructed of golden teak and *mai daeng* wood, has bamboo blinds that are used during the monsoon season.





The garden has been lushly planted with tropical shrubs and ornamental trees to provide privacy and enhance the views.

cided to put up two separate structures with a small garden pavilion in between. Both residences would be raised on pillars, with the rooms opening onto a veranda, and most of the teakwood components—walls, gables, doors—would be prefabricated in Ayutthaya.

Ritual surrounds the building of a house as much as it does most other aspects of Thai life. An astrologer must be consulted for an auspicious date on which to commence construction, which in Marisa's case was November 21. On that day the first and second posts were placed in the ground, accompanied by a ceremony in which offerings were made to the spirit of the compound. The posts were decorated with banana plants, stalks of sugarcane, lengths of colored cloth, and gold leaf; later, both the bananas and the sugarcane were incorporated into the garden.

The construction took eleven months, during which the carpenters lived on the site, first erecting the basic frame and then installing the various parts by traditional methods—for example, they used mostly wooden pegs rather than nails.

With Phairoj's help, the houses were adapted in a number of ways to make them more suited to urban life. On one, protruding windows and a laterite base turned the traditionally open area underneath the house into an air-conditioned dining room and adjacent study with a view of the garden. The section where Marisa lives has a downstairs living room and a modern bath, complete with sauna and spa. While both houses have uncovered stairs leading to the upper platform, the main residence has an interior spiral staircase from the master bedroom down to the bath.

One of the most striking pieces Chantaka provided for the house is an elaborately carved and gilded sofa in the living room, while the bed in the master bedroom rests on a massive teak base, also ornately carved with Thai designs. Other items echo English, French and Italian furniture of a century ago. Chantaka was responsible, too, for designing and weaving the Thai silk that is used in most of the rooms for draperies, cushions and upholstery, all based on old fabrics in his own family's collection.

Though small, the garden has been lushly planted with tropical shrubs and ornamental trees to provide privacy and to enhance the views from both the lower rooms and the open platforms above. The Thai-style *sala*, or pavilion, often used for entertaining, is arranged with triangular Thai silk cushions for lounging.

Near the entrance, elevated on a post, is a small wooden house in classic style. This is provided for the resident spirit, who is kept appeased with daily offerings of fresh flowers, food, water and incense to ensure the well-being of the human occupants.

In a city that is rapidly losing its exotic charm, thanks to the uncontrolled proliferation of featureless high-rise condominiums and densely packed town houses and shops, Marisa Viravaidya's achievement is an oasis of beauty and serenity. □



"With all the town houses and condominiums being built in Bangkok today, I wanted to add something that was Thai to the city," says Marisa Viravaidya. ABOVE: The compound's "spirit house," replete with offerings of fresh flowers and incense, stands in the garden near the entrance gate. A modern Guanyin blue-and-white porcelain figure is displayed atop a 19th-century Sekwan Chinese pottery stand. OPPOSITE: An evening view of the garden and *sala*. The wooden figure hanging on the bamboo wall beyond is from northern Thailand.



TEXT BY SUZANNE STEPHENS
PHOTOGRAPHY BY DURSTON SAYLOR

THEY LIKED THE white Colonial-style clapboard cottage on Long Island. It wasn't exactly like the Château de Noailles in the Limousin region of France where Count Bernard de Clavière d'Hust had lived as a boy with his mother and relatives, but it was comfortable. Since business was keeping him and his wife, Anne-Marie, in the United States quite a bit of the year, they decided to temporarily settle in the American countryside. A simple house on a Long Island estate was more accommodating for them and their greyhound, English pointer and Scottish terrier than the predictable Manhattan apartment.

The country house was also suitable because Count de Clavière is a painter and thus needed a studio. Appropriately, he is a special breed of painter—an animalier—who captures on canvas dogs and horses in their natural surroundings, and often with their owners. De Clavière's decidedly detailed and polished old-master-style paintings have now become de rigueur appurtenances for those devoted to horseback riding and racing, hunting and showing dogs. "To paint animals gets one closer to a sweetness in life that is disappearing every day," he says. "You cannot paint people easily. No one accepts his or her wrinkles anymore. But animals are still here to represent the stability that we all need."

The traditional house that the de



"There is a big difference between glamour and elegance," says Countess Anne-Marie de Clavière d'Hust. "Elegance is a way to think and behave more than a matter of showing off. It is a philosophy. Houses reflect that." Exhibited in the studio of the de Clavières' residence on Long Island are paintings by Count Bernard de Clavière, a noted animalier. At right are a life-size portrait of a borzoi and a charcoal study of the head of the artist's greyhound. The large canvas depicts a champion Morgan stallion and a phaeton spider.



Artist in Residence

Count and Countess de Clavière d'Hust on Long Island



Count and Countess de Clavière (inset, with their greyhound, Hamlet, and Scottish terrier, Pims) embellished the living room with a portrait of the countess painted by her husband. The canine paintings and landscapes are also by the count. Régence chairs come from his ancestral castle. Needlepoint by the countess decorates the Louis XVI chairs. The pillow exhibits the family coat of arms.









"You must believe in a house and give yourself to it," says Countess de Clavière. "It is part of an ethic of civilized life." LEFT: Count de Clavière's tulip painting is flanked by his charcoal studies of his wife and himself. Two French Dauphine hunting horns hang over the late-18th-century fireplace. The dining table is set with 18th-century silver plates ornamented with the family crest. Flatware dates from 1745. The chairs are Louis XVI. ABOVE: The countess's glass desk in the master bedroom is covered with a grouping of family photographs and part of her collection of ceramic rabbits.

Clavières occupy is the sort one usually finds filled with American Chippendale chairs, Federal period desks, yellow upholstered sofas and cream-colored walls. Once the de Clavières were installed, it took on a heavy scent of French noblesse. French antiques, an eighteenth-century-style French floral cotton fabric for the draperies and upholstery, and deeply saturated red and blue walls and bookcases have given their cottage a certain imprimatur. "A house is a little cathedral," Anne-Marie de Clavière contends. "Taking care of it must be seen as sort of a religion."

Even though the house has very uncathedral-like low ceilings, the metaphor kept its inspirational grip on the couple. For their pilgrimage to America they brought a good deal of their own furniture from France. Two Régence chairs in the living room came from the château of Chalancy in Burgundy that belonged to the count's grandmother. The living room, dining room and gallery are studded with more examples of a domestic patrimony, including Louis XVI chairs, and silver plates and bound books embossed with the family crest. In the bedroom upstairs, a French Empire secretaire of fruit-

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Architecture: John Outram

Redefining the English Country House in Sussex

TEXT BY ELIZABETH LAMBERT
PHOTOGRAPHY BY DERRY MOORE



"THE ENGLISH HAVE had a fixed idea about what a country house should be," says John Outram, "and this isn't it. This house was possible because the clients are Swedish and were willing to question all those assumptions. They wanted a modern house—not a historical pastiche and not modernism. Designing it was like inventing a new language in the morning and writing poetry in the afternoon."

Except that it took a little longer—about eight years. The clients' only instructions had been a quote from Baudelaire: *"Luxe, calme et volupté."* Not much to go on, but they were happy to take time defining what that should mean while living in Sweden until their children were grown. Whenever they came to London, perhaps two or three times a year, they met with Outram and talked, refining their ideas.

Originally they hadn't wanted much of a house at all but a deer park, and had looked throughout Europe for suitable land before finding the site in Sussex. It was derelict, but beyond the brambles stretched six hundred acres of gentle English landscape with not a house nor telephone pole nor any other evidence that the modern world had ever happened. They bought the land, the

LEFT: A Victorian conservatory was the starting point of London architect John Outram's design for a house in Sussex. "My original intent was to convert this into the house, but instead I cleaned it up and built next to it," says Outram (above). "Here the design of the classical decoration is very much ad hoc."

brambles and the view that same day.

They also purchased the ruins of a Victorian conservatory. A huge house had also stood there, but it had been demolished years before, and the conservatory stood alone, ivy in every chink and stones tumbling off.

They brought in a gardener to clear the brambles. The gardener said, "You need a landscape architect." The landscape architect, Anthony du Gard Pasley, said, "You need an architect." He introduced them to John Outram, a young man known for designing factories and warehouses using everyday concrete and brick. He is a classicist who favors the principles but not the rigid, ordered rules of pediments and columns, and his understanding of classicism is grounded in a year's stint working in Cyprus, learning much about the formal elements of Mediterranean architecture.

The original intention for the house was that Outram would rebuild the conservatory ruins, make them habitable and add a few Gothic details. But in the end, as he says, "We did rather more."

Over the years the plans went through at least eight permutations, most of them somewhat grand because it seemed that the site demanded it. Then one day the clients realized that this was the house they would grow old in, and a two-story house was hardly appropriate for that. About the same time they had gone to see Louis Kahn's Kimbell Art Museum in Fort Worth, a building Outram had discussed with them. Suddenly they saw that a one-story building could have "presence." They all agreed to use the Kimbell Museum—a single-story, vaulted





ABOVE RIGHT: "A module of ninety centimeters is used throughout the design," Outram says, and this is particularly visible on the façade of the north entrance court. The concrete-clad house subtly displays classical-inspired elements, set off by various colors, suggesting a crowning entablature, and piers with bases and capitals. "The door is dark to suggest the darkness of the interior," adds Outram. RIGHT Walls inset with bands of burl elm, aluminum and *stucco-lustro* line the oval entrance hall. Patterned marble floor is Outram's design.





building—as a model for the house.

The wife drew the overall plan herself—a supremely ordered H-shaped building set on a square base. The cross axis is aligned with the restored Victorian conservatory, and the center of the living room is the center of the square base. Outram used her plan to design a house that conforms to a module of ninety centimeters, carefully proportioned and carefully given a sense of wholeness. He wanted the house to appear as a single volume, and every surface inside and out is flat to increase that illusion. The illusion of wholeness is so complete that even he looked at the house one day and had the sense that it was of one piece, therefore resonant, and if struck would ring out like a huge bell. "That pleased me," he says. "It was a triumph over all the separate parts that make up a building, and it implied harmony."

Wholeness, harmony, order, symmetry—all are principles inherited from Greece and Rome. "This house does contain a set of ideas that I see underlying classical architecture, but not the forms," says the architect. "There are suggestions of columns and capitals, but rather than an entablature resting on top of them, a horizontal band runs between them. And in the restored conservatory all those dentils and cornices that disguise an essential steel beam are very much ad hoc.

"It's a question of reinventing a tradition, and to do that you have to get to know it very well. The nineteenth century took historic architecture on board as something that they didn't alter—they just decided

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LEFT: Establishing the design module on the interior, Outram banded the vaulted, birch plywood living room ceiling with Douglas fir. Paintings by Rolf Hansson, left, and Jan Håfström, right. FOLLOWING PAGES: The house sits on a broad, classical stylobate, creating a terrace for each bedroom that opens to it along the side. INSET TOP: The pointed arches of the original conservatory. INSET BOTTOM: Outram gave a trelliswork pattern to the vaulted ceiling of the master bedroom. The 600-acre deer park setting is visible through the window.







"The house needed color as a response to the intense, saturated colors of the English landscape."



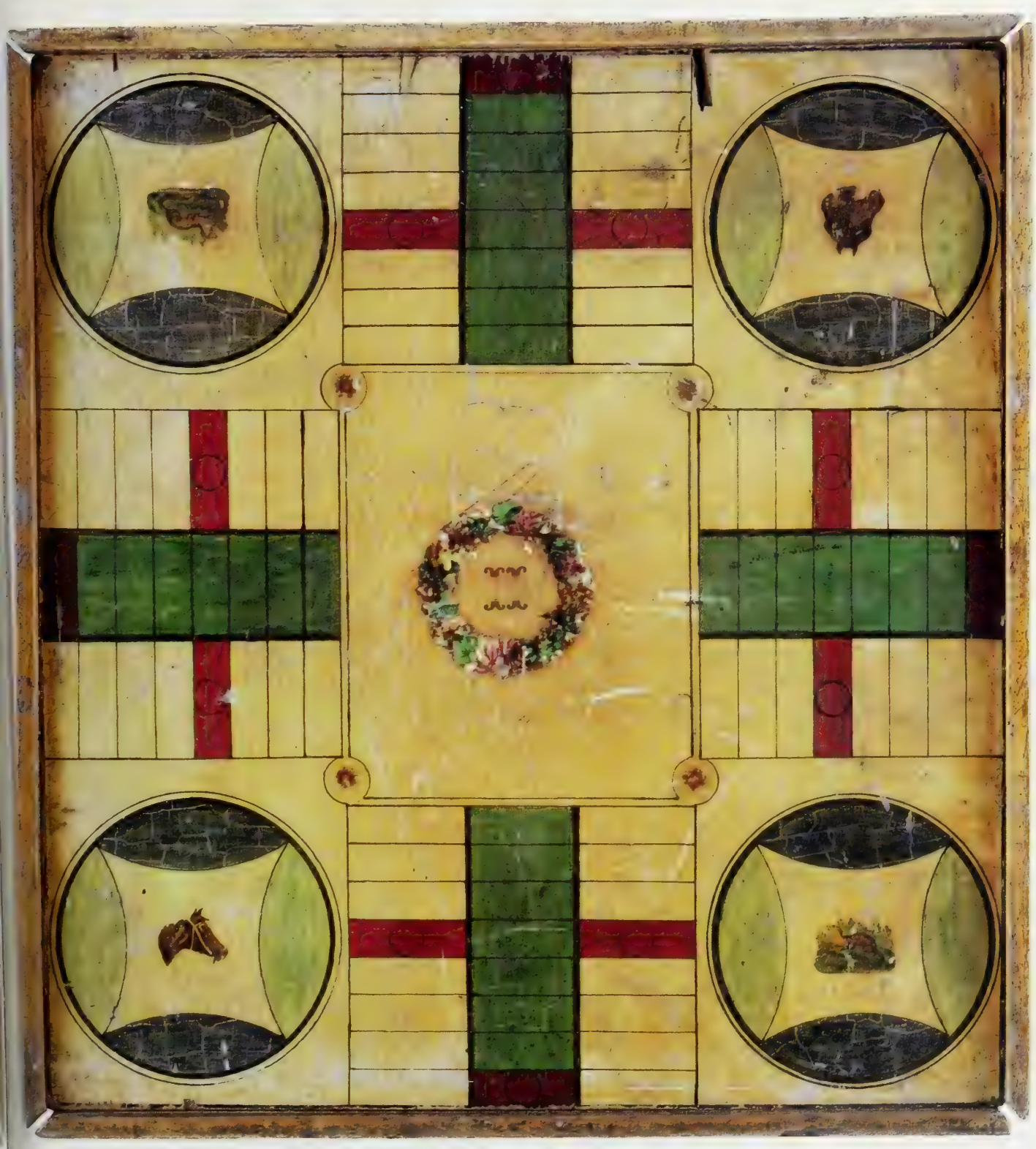


DENNIS GRIGGS

Antiques: American Game Boards

The Abstract Appeal of Folk-Art Amusements

TEXT BY NICHOLAS FOX WEBER



ABOVE AND OPPOSITE: *Double-sided Game Board;* United States (New England), circa 1875. Painted maple and pine; 17½" x 16". Made by untrained amateurs and skilled artisans alike, the rarely signed or dated game boards of the 19th century became a vehicle for artistic expression. Here, floral motifs and animal forms decorate a Parcheesi board, while its other side—a checkerboard—bears four small rosettes. Kenneth & Ida Manko, Moody, Maine.



ROBERT HOUSER

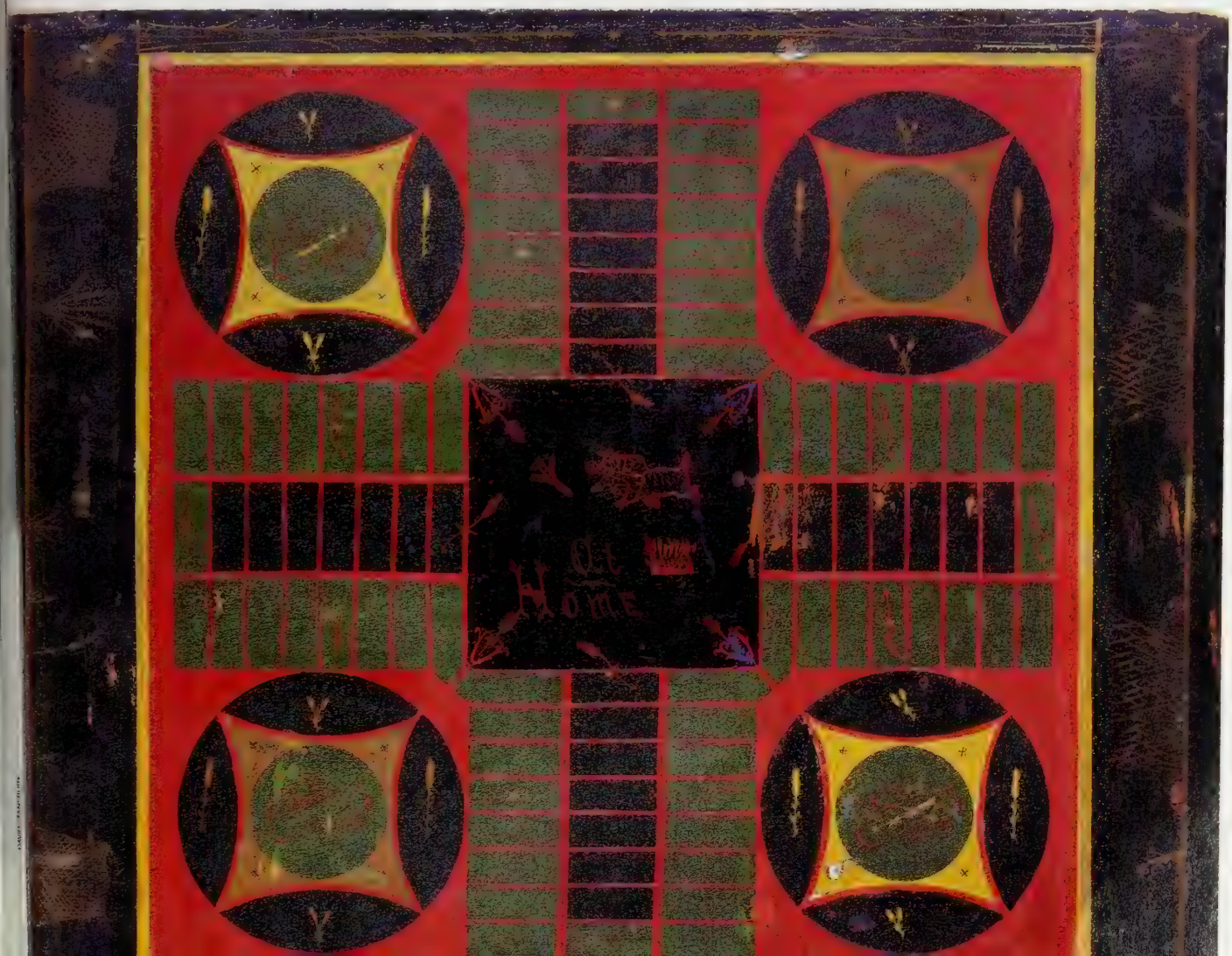
TO WALK INTO a room and see a checkerboard on the table is to meet up with an old friend. You've known this image since early childhood. Starting from about the age of five, you understood its language and recognized its constraints and possibilities. You knew what was expected of you. Put the round checkers on the darker, or positive, squares; avoid the lighter, or negative, background. When you got a little older, and started to move chessmen rather than checker pieces around the same sort of board—and to realize that life and its decisions were more complicated than you thought before—some of the same rules would still apply. Not only are these gridded boards old friends, but they are old friends who have had the decency to keep a few things constant.

And like our favorite old friends, checkerboards—as well as backgammon, Parcheesi and other game boards—are best if they remain unaffected and not too gussied up. Game boards appeal especially when they are hand-painted and a bit rough at the edges—as long as they stick

Pachisi, the East Indian game from which Parcheesi developed, so fascinated the 16th-century Mogul emperor Akbar that he had a courtyard paved in marble in the design of the board and used 16 harem women as playing pieces. For 19th-century enthusiasts of North America, the board's layout lent itself to a wide variety of abstract interpretations.

OPPOSITE: *Parcheesi Game Board*, United States (New England), 1880s. Painted wood; 23" x 23". Patty Gagarin, Fairfield, Connecticut. RIGHT: *Parcheesi Game Board*, United States, late 19th century. Painted pine; 20" x 20". David A. Schorsch, New York. BELOW: *Parcheesi Game Board*, United States, circa 1880. Painted wood; 21½" x 25½". Don Walters Art & Antiques, Northampton, Massachusetts.



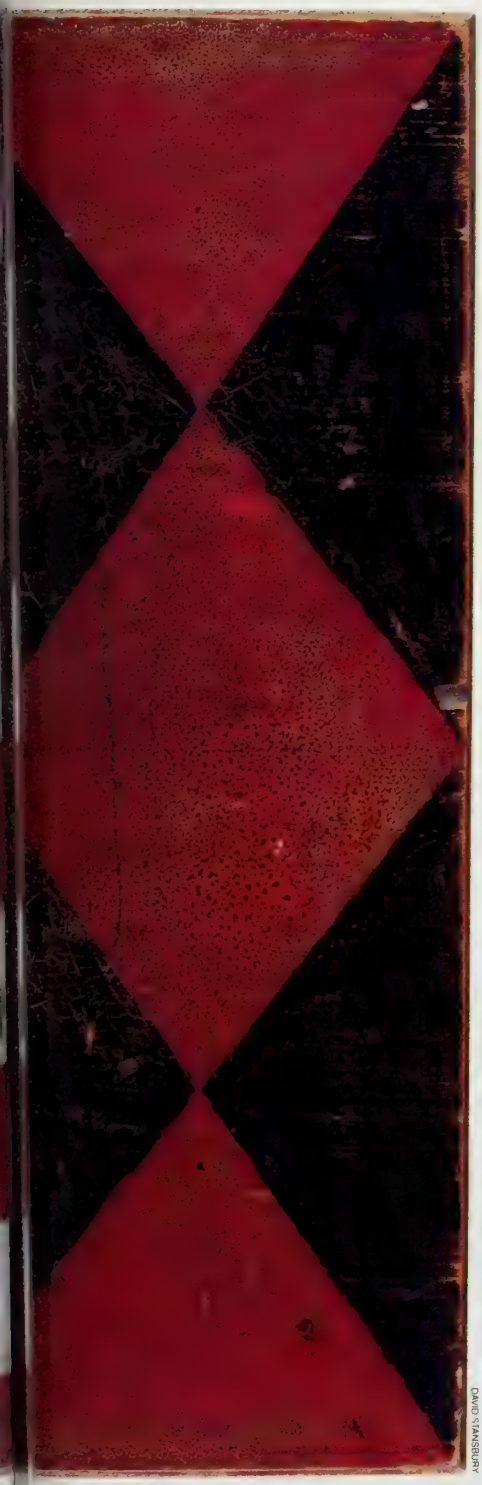




to the necessary rules. They should look spontaneous rather than studied. Their colors should be amusing, not soigné. They are about play, and they are at their very best when their design is playful too.

These are some of the reasons that folk-art game boards—which are usually wooden, and for the most part painted by unnamed craftsmen—give terrific satisfaction. We like them flat or hanging, to use or simply to look at. A big part of their hold on us is that they can be beautiful in some of the same ways as fine geometric ornament or abstract art, while at the same time they strike a personal, and universal, note.

Home craftsmen made these glorious game boards all over America.



DAVID STANSBURY

The instinct to play board games is almost as old as humankind. It has long been a natural inclination to escape the pressures of daily living by means of a diversion with simple yes/no rules. Board games can fulfill some essential needs. The style of their refreshment imitates the form of the surfaces on which they are played: clear, crisp, law-abiding, untroublesome.

Our ancient predecessors probably drew lines on the ground for such games. They would move around stones, bones or shells as the players. By the time of the reign of Amenemhet III in Egypt—1842–1797 B.C.—they had developed boards of ivory and other fine materials. A panoply of such objects turned up in Tutankhamen's tomb. They prevailed in Greek civilization too; both Plato and Homer mention checkers and other

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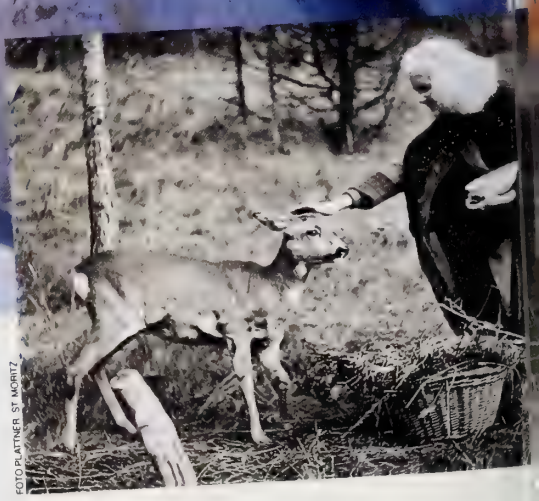
PEDICINO

Believed by some historians to predate the royal game of chess, checkers—under different names—was played by the Egyptians, Romans, English and French, and was also known to both Plato and Homer, who mentioned it in their works. ABOVE: *Checkers Game Board*, United States (New England), circa 1845. Painted wood; 15″ x 23″. Charles L. Flint Antiques, Inc., Lenox, Massachusetts. RIGHT: *Checkers Game Board*, United States or Canada, circa 1900. Painted wood; 28½″ x 18¾″. America Hurrah Gallery, New York.

Mili Weber's World

The Artist's Fairy-Tale House near St. Moritz

TEXT BY DALE HARRIS
PHOTOGRAPHY BY GIANCARLO GARDIN



Throughout her life, Swiss artist Mili Weber (inset right) cultivated a joyous, childlike vision of the world. Her house outside St. Moritz, designed by her brother Emil, now stands as a testament to her creative spirit. ABOVE: Completed in 1917, the house is constructed of logs on a masonry base. OPPOSITE: The *Schlosszimmer*, or castle room, contains three fanciful castles; the walls are hung with Weber's paintings of flowers and children.

BUILDINGS THAT GIVE direct expression to their owners' aspirations and fantasies are usually grand, like the castles of Ludwig II or George IV's Brighton Pavilion. Most ordinary mortals have neither the means nor the force of personality to confer architectural substance upon their obsessions. All the more remarkable that, some seventy years ago, a building at once as personal and as modest as the home of Swiss artist Mili Weber should have come into existence. No less remarkable is the fact that over a decade after her death at the age of eighty-six, it should remain almost exactly as it was during her lifetime. This, though striking, is understandable: Virtually every detail of the house speaks clearly of a perpetually fascinating human being.

Mili was more than a painter of nature. It's true that she turned a loving and meticulous eye on the landscape immediately beyond the walls of her home, which stands in the wooded region—dense with fir, larch and mountain ash—above the lake of St. Moritz. But her quintessential subject, the one to which she returned throughout her career, was less a particular topography than a landscape of the imagination. This she depicted on every available surface in the house: on walls and ceilings, on cupboard





doors, on the shutters of her beloved pipe organ, on the wood paneling surrounding her bathtub. In her paintings, nature is not a fact but an ideal, a state of being whose every manifestation bespeaks both energy and joy.

To express these qualities, which in her art she elevated above all others, she turned to the age-old symbol of the child. In work after work, plump-cheeked infants and adolescents emerge from plants, gambol among leaves, embrace all sorts and conditions of animals, plunge into rivers, open their arms to the sun. Unmarried, like the brother and sister who shared the house with her, Mili found artistic fulfillment in an art that celebrated the vitality of the young. To imply their uncanny combination of physical vulnerability and spiritual power, she fused children and flowers into what she called *Blumenseelchen*, or tiny flower-souls, in which she demonstrated her belief in the unity of all creation.

That, no doubt, was the reason she used to leave the window open on even the coldest days of the year whenever she sang or played the organ, since it was her firm conviction that animals enjoyed music, and especially the works of her favorite composer, Johann Sebastian Bach, as much as she did. Practical as well as whimsical, she persuaded the Palace Hotel in St. Moritz to make daily deliveries of whatever bread it did not find a use for so that in the depths of winter she could feed the local birds and deer. Though she loved birds of all kinds, she seems to have felt a particular sense of responsibility to the deer of the area—something they evidently recognized: Often as many as thirty of them would congregate around her house at one time.

Animals were not her only fans. Her understanding of the ways in which a child's imagination functions brought her a constant stream of youthful visitors. Among the



Mili Weber and her family moved to St. Moritz during World War I, when she was in her twenties. The house, which was hand-built by Emil and her father, features beamed ceilings, built-in cupboards, wainscoting and many alcoves. The surfaces throughout were decorated by Mili, who lived in the house until her death in 1978. OPPOSITE AND ABOVE: The woodwork in the *Bärenzimmer*, or bear room, was elaborately painted with flower and vine motifs. Weber used the room as both a work space and a bedroom, and suggested that her three teddy bears kept her well enough informed about the tumultuous world outside.

Mili found artistic fulfillment in an art that celebrated the vitality of the young.

throngs who over the years crowded into the house to see her paintings and listen to the stories she wove around them were not just children from the neighborhood but children whose parents were guests in the grand hotels of St. Moritz, the Suvretta as well as the Palace. In order to speak to her foreign guests she had made a point of learning English. One friend remembers how on winter afternoons, with the snow piled up outside the log house, she would sit spinning her tales to the offspring of Arab sheikhs or, as frequently happened, of the shah of Iran.

Her appeal was not limited to the young. Among those who came to listen to her tales were Harold Lloyd and, during his days as a Swiss resident, Charlie Chaplin, a signed photograph of whom she hung on her wall for all to see. Lloyd and Chaplin were great admirers of what she called her castles, to which she dedicated an entire room of the house. When one of her young friends died in her

BELOW: Mili Weber covered a small organ with the beloved *Blumenseelchen*, or tiny flower-souls, for which she became famous. RIGHT: The Anna Haller room is named for Mili Weber's half-sister, a well-known artist and teacher who was also Mili's mentor. Surrounding the Biedermeier bed are flower paintings by Anna Haller, and a portrait of Haller done by Weber. BELOW RIGHT: In the bath, Mili created an aquatic fantasy, spinning tales of mermaids and the Frog Prince.





Among those who came was Charlie Chaplin.



OPPOSITE: Weber worked on the Château Cantate Dôme Saint-Amour, in the castle room, over several decades, writing by hand a chronicle of its imaginary inhabitants that eventually grew to nine volumes. Her friends helped to fill the castle with miniature furniture and tiny dolls. Today the Weber house is owned by the Mili Weber Foundation and is open to visitors who are drawn to her gentle vision.



eighteenth year, the girl's parents gave Mili her doll's house, a gift that not only helped to assuage the loss but inspired her to embark on the creation of an entire miniature universe from which change, decay and death would be permanently banished.

With the aid of her brother Emil, who did most of the necessary construction, she put together a collection of three castles, each quite different from the others but each a highly elaborate work of art. She supplemented them with a garden pavilion, made from a section of hollow tree trunk and topped by a courtyard and a group of towers, that stands in the window of the *Schlosszimmer*, or castle room. Over the years, Mili Weber's friends helped her to furnish and even populate her castles with gifts of Lilliputian furniture, household implements, pots and dishes, and exquisite dolls.

Before long, Mili began to weave a chronicle around the constructions, inventing a tale set in medieval Provence that filled nine thick notebooks. At the same time, she painted the outside of the largest castle, which she called Château Cantate Dôme Saint-Amour, with scenes from an elaborate story of love and chivalric deeds. During World War II, Mili, always highly sensitive to the horrors taking place beyond St. Moritz, took refuge in her imaginary world. From three beloved teddy bears, to whom she devoted an entire room, she claimed to learn everything necessary about what was going on in the outside world.

Meanwhile, she filled the house with tokens of her faith in the healing power of art. On the ceiling of the bear room, she painted mountain flowers and clematis vines. On the ceiling of the castle room, she dared something larger: a panorama of the four seasons, encompassing the austerity of winter, the promise of spring, the refulgence of summer and the consummation of autumn—a vision of nature that, long after her death, survives as testimony to the quality of her art and of her character.□





Genial Flair on Long Island Sound

A Welcoming Connecticut Residence Designed for Living


PLAYBILL

INTERIOR DESIGN BY RUBÉN DE SAAVEDRA, ASID TEXT BY CELIA MCGEE

PHOTOGRAPHY BY DANIEL EIFERT

IF GEORGE HERBERT WALKER BUSH has given cachet to the combination of Connecticut and Texas, then the owners of a large house on the New England shore of Long Island Sound are the height of chic. He spent thirty years in Connecticut and she's from Texas by way of Chevy Chase, Maryland. Embarking on a second marriage, they were ready for a fresh start. With five children between them and an active social life, they wanted, as the wife told interior designer Rubén de Saavedra, "a warm house that's gracious without being too formal, and very comfortable." De Saavedra responded by giving the couple a genial home in which Yankee affability is spiced with Texas flair and worldly polish.

As appealing as the rambling house was from the outside, on grounds stretching down to a bracing view of water and sky, the inside was not. "It was built for speculation," de Saavedra theorizes. "We had to get rid of all sorts of hideous features and change it architecturally." The wife is even less charitable. "Rubén," she said, "this is the ugliest house you've ever seen." De Saavedra admires his clients for facing head-on the challenge of transforming the residence.

To concentrate the view, de Saavedra actually eliminated two of the living room windows, creating an intimate space that looks out to the water. The seating arrangements are extremely flexible to accommodate frequent gatherings of family or friends. In addition to several sofas, there are poufs and benches that can be moved around, breaking down the seating into various clusters—ideal for a family that, de Saavedra says with a smile, "talks so much when they're together, it's better to have smaller groups." He adds fondly, "They're a very happy family. They laugh a lot."

On one wall of the living room there had been a wet bar, which, according to the designer, "looked like something out of the Cattleman's Inn." He replaced it with bookcases that also hold many of the couple's ornamental objects, picked up on far-flung travels, most recently to the remote Galápagos Islands. Another corner of the room is devoted to more gregarious pastimes: A nineteenth-century pedestal table is arranged for playing cards, board games or a go at a set of antique ivory dominoes that have been dyed a brilliant pink. In the center of the room is a big circular table that in December makes way for a Christmas tree.

In the process of accentuating the house's companionable atmosphere, de Saavedra added fireplaces to both the living and dining areas. The use of facing banquettes and an expandable table in the dining room encourages cocktail-hour snacks as well as elaborate dinners. Folding screen doors dividing the area from the kitchen can be left open or closed, again depending on the occasion. The colors throughout are calm, neutral beiges and taupes laced with dashes of blue and red. Red, in fact, is the wife's favorite color. "It goes with her dark hair and her vivid personality," says de Saavedra.

Four guest rooms—for the children, most of whom are grown—are on both floors. A separate second-floor wing is the parents' private domain, crowned by a luxurious master suite. De Saavedra explains that the tall, canopied four-

"I have to know the nitty-gritty about my clients; then it's my job to read their minds," says Rubén de Saavedra. PRECEDING PAGES: For a house in Westport, Connecticut, he had to simplify the architectural details, particularly in the living room. Niches created to house bookcases and a Louis XV–style carved wood mantel enhance the country feeling, as does an assortment of 19th-century porcelains and accessories. Gilt-framed Chinese wallpaper hangs over the mantel; in the foreground is a gilt chinoiserie stool. Behind the sofa—which is covered in a Brunschwig & Fils floral print—is a wood sculpture after Clodion. Edward Fields carpet. OPPOSITE: Also in the living room, a Regency mirror hangs over a Hepplewhite secretary-cabinet. At left are two 18th-century Italian drawings. The plaster bust is of the Comédie-Française actress Adrienne Lecouvreur. The English child's chair is 19th century. Leather-bound folio boxes are from Objets Plus.



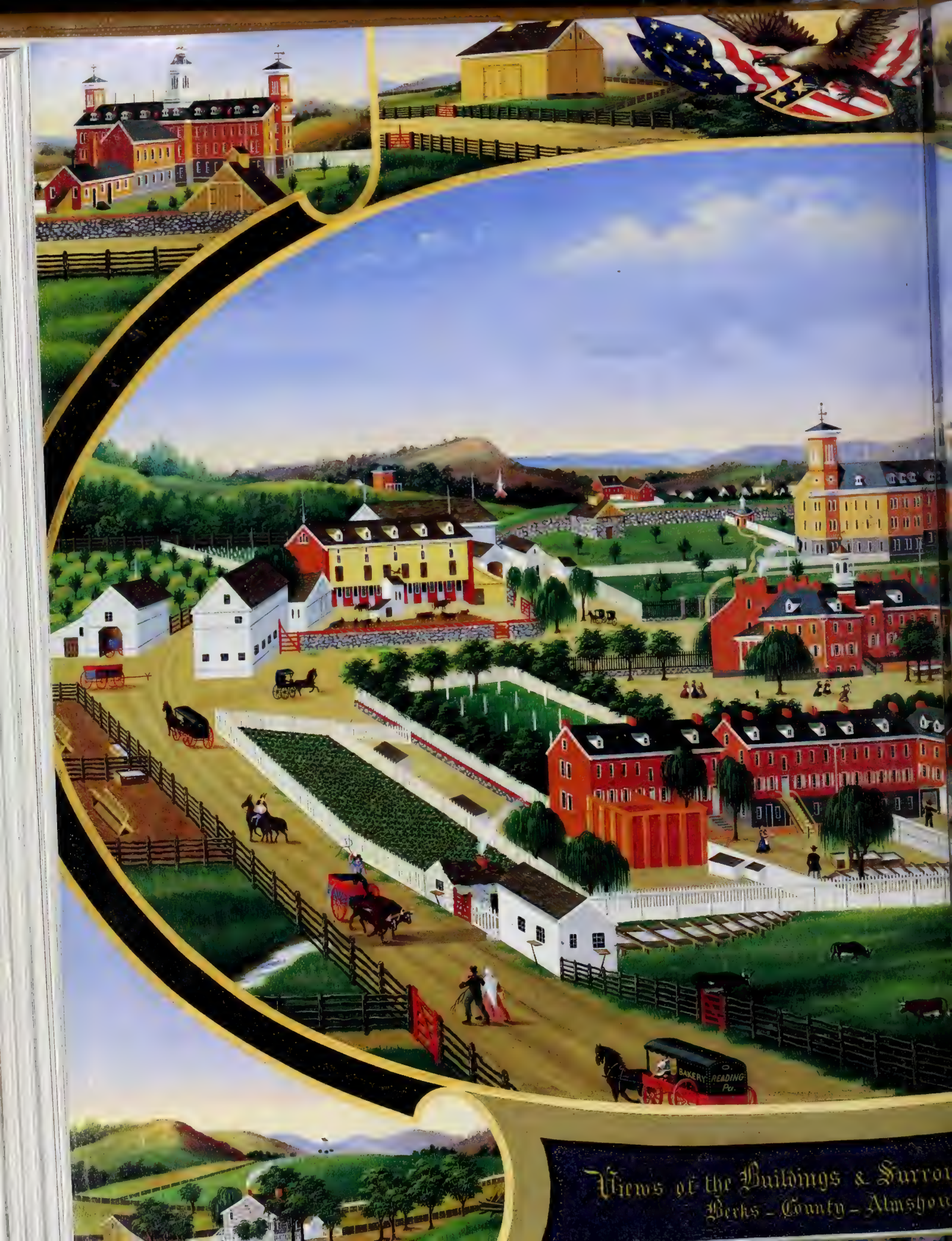
poster bed was designed to scale down the room's exceptionally high ceilings. But the wife had her own secret reason for the sumptuous piece: "I'm a bed person. I used to do my homework in bed when I was a girl. It's always been my office, with the phone as the power center."

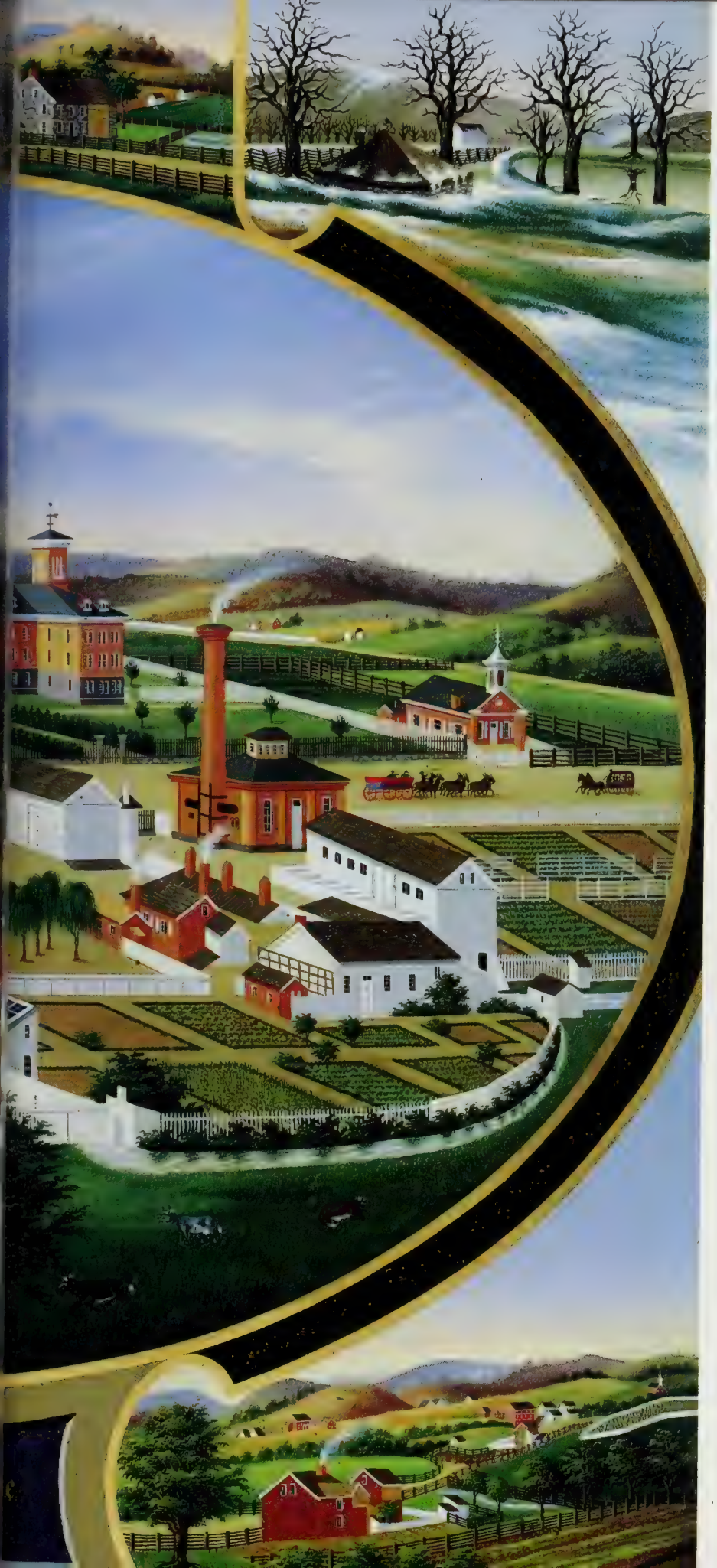
The bed is covered with antique linens, one of many things the wife, who is actively involved with the Connecticut Antiques Show, has collected over the past thirty years. Antique silver, porcelains, faience and American furniture have also been carefully incorporated into de Saavedra's design. They are integral to the couple's lives, and he says, "To give clients a look they can't use is like giving someone a tiara to wear to the supermarket."

The couple appreciate his approach. "It's amazing to what length he'll go to use your things, while still coming up with a strong, original concept," says the wife. "That's very rare. Maybe it's because he's European—he's used to things having been around for generations." And there isn't a tiara in sight.□

ABOVE: With the use of folding screen doors, de Saavedra isolated the dining room to make entertaining more flexible and added banquettes, covered in Manuel Canovas fabric, for intimacy. A Queen Anne–style armchair stands at the head of a double-pedestal table. Scalamandré pillow fringe. OPPOSITE: "The master bedroom is very large, with cathedral ceilings and exposed beams," says the designer, who added a tall, canopied bed to reduce the effect. Above the gilt mirror is a beaded roundel after Thorvaldsen. The commode is Louis XVI style. Striped fabric, Schumacher. Rosecore carpet.




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Art: Primitive Landscapes

American Paintings That Capture the Topography of Yesteryear

TEXT BY JAMES R. MELLOW

IN THEIR BRAVE attempts to picture the American landscape, nineteenth-century folk artists were an intrepid lot—undaunted by the mysteries of perspective or the mastery required to transform topography to canvas. Even if their waterfalls hung down like frozen sheets on a clothesline and the forested hills lay flat as theater backdrops, they brought the freshness of the untutored eye to what they saw and recorded.

One might make a case for the possibility that the primitive painters of the period gave us a more varied, truer picture of American life—the small-town bustle of Poestenkill, New York, on a summer day, for example, or the Tibby Brothers Glassworks, with its three smokestacks puffing away in Sharpsburg, Pennsylvania. The romantic wilderness scenes painted by more accomplished artists trained in borrowed styles in Düsseldorf, Paris and Rome seem operatic in comparison.

American primitive painters were, in effect, the custodians of a routine, homelier, more affecting version of the country. Resident ministers, housepainters, young ladies fresh

View of the Buildings and Surroundings of the Berks County Almshouse, John Rasmussen, 1880s. Oil on zinc; 32" x 38". Combining his precisionist style with striking color, the Pennsylvania almshouse painter Rasmussen portrayed a virtual map of the community where he resided for a period and eventually died. David A. Schorsch, Inc., New York.

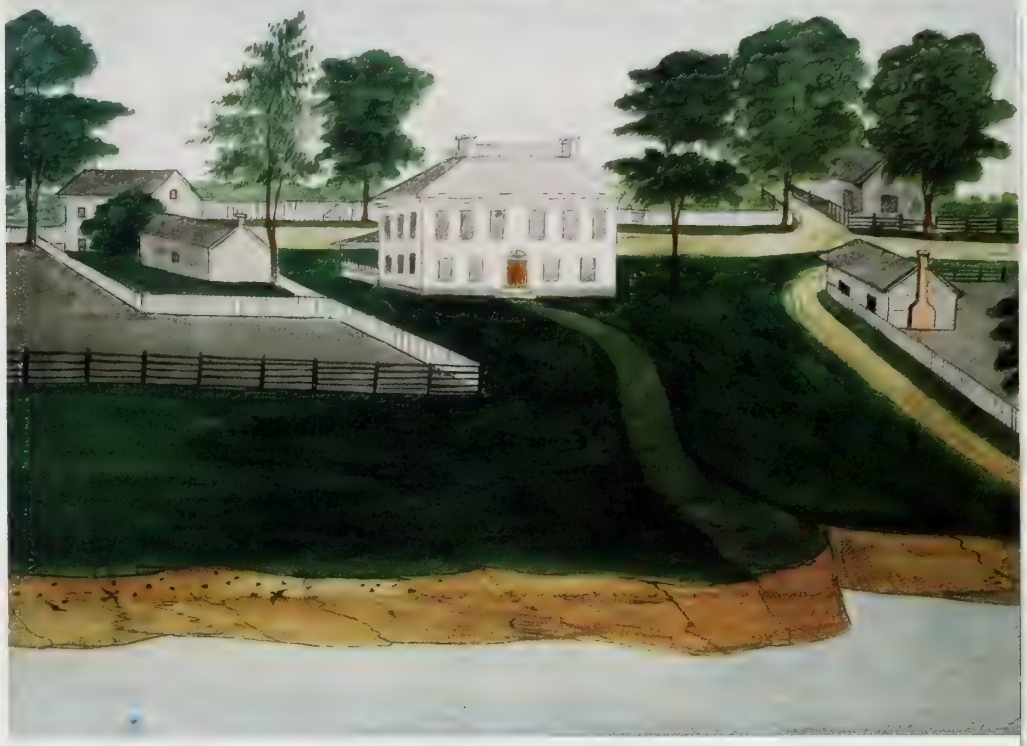


A View in Medford, anonymous, circa 1830. Oil on artist board; 23" x 26". Creating a valuable record of towns and architecture before urbanization, the folk artist—unlike the academic—painted what he knew to exist rather than what he actually saw, and therefore depicted many more details than could possibly be seen from any single perspective. Marguerite Riordan, Stonington, Connecticut.

from female seminaries, they made a virtue of being where they were. Historians of the local, they supplied landscape "portraits" of homesteads and farms, mills and factories, satisfying the pride of ownership felt by their neighbors and fellow townsmen. They formed a weather bureau for their times, noting the sunny harvest days, the record snowfalls, the winter that the river froze over. They were a newsy lot, as well, informing us—by way of an inscription, as if we would certainly want to know—that in the Indian summer of 1848, farmer Cornell's stock of cattle, standing so placidly in fields imperturbably green and tidy, had taken first prize in the recent Agricultural Society show.

Occasionally, with the named artists, we learn of their personal histories from county records, newspaper advertisements, bills of sale and the gravestones of local cemeteries. A good deal of what we know about Charles C. Hofmann, an itinerant Pennsylvania folk artist and alcoholic, for instance, is drawn from the *Paupers' Registers* of the Berks County Almshouse. Hofmann painted meticulous landscape views of the local almshouses to which he regularly committed himself when he was broke and drunk, selling his pictures to staff members and local tradesmen in order to pay his bills.

Another artist, a carpenter and handyman—again we have a name, Joseph H. Hidley—lived most of his life in the small upstate village of Poestenkill. Summer and winter for several years, until his death in 1872,



RIGHT: *Residence on the Raritan River Opposite Perth Amboy* (one of a pair), anonymous, 1827. Watercolor on paper; 7″ x 9″. Perhaps the work of a painter who traveled the Raritan River recording the scenes along its path, a carefully delineated watercolor (and its companion, not shown) is numbered to suggest it might be from the artist's sketchbook. Steve Miller American Folk Art, New York.

BELOW: *Rural Landscape* (one of a pair), Thomas Chambers, 1845–50. Oil on canvas; 18″ x 24″. The English-born Chambers—conjectured to have trained as a scene painter before coming to the United States—is known for the bold style and vibrant colors of his often imaginary landscapes, punctuated with ruins and castles. Herrup & Wolfner, New York.







LEFT: *View of Northern Coastal Maine*, anonymous, circa 1830. Oil on wood panel; 18½" x 24½". Inspired by pride in their homes and in the land they cultivated, many immigrants who settled the wilderness frequently had their properties documented—either by a family member or by a commissioned folk artist—as symbols of their accomplishment. Kenneth & Ida Manko, Moody, Maine.

BELOW: *Winter in the Country. The Farmers Home*, E. Geisley, circa 1880. Three-dimensional collage on canvas; 13" x 17½". The majority of folk artists, lacking in academic training, painted with a seeming indifference to correct perspective and physical reality. Here, however, twigs and mica chips are used to augment the realism of the artist's portrayal. Hirschl & Adler Folk, New York.



he painted panoramic views of his village. So lovingly detailed is the work that the chronological sequence of the pictures can be determined by the date (1865) of the rebuilt Evangelical Lutheran Church, or the gradual cutting down of a pine grove, stump by stump—and even, as one scholar tells us, by the diminishing woodpiles in the backyards.

And who else but these known and unknown painters dedicated to the local and particular would have left us such a record of the fascinating, once-in-a-lifetime events that disrupted the routine of everyday life: the famous last leap, in 1829, of Sam Patch, the celebrated "Falls jumper," at the Genesee Falls in New York; the night the Know-Nothings (a secret society) burned down a church in Bath, Maine; the disastrous 1887 New Year's Eve fire at the Harper's Opera House in Rock Island, Illinois.

In effect, the landscape paintings of America's folk artists constitute a historic record of the way we once were, of forgotten events and out-of-the-way places, of homes and buildings now gone—victims of time and American progress. Fortunately, many of these works are now preserved in museums, galleries and illustrated books, or squirreled away in private collections. Think how many of them were once consigned to the attic by embarrassed relatives, and how many were destroyed. □





Play of Patterns

A Designer's Vivid Realm in Los Angeles

INTERIOR DESIGN BY MAXINE SMITH

TEXT BY HARRY HURT III

PHOTOGRAPHY BY JOHN VAUGHAN

"I have a passion for antiquing," says interior designer Maxine Smith (above, in the master bath of her Los Angeles residence). "The fun is in the pursuit." OPPOSITE: A wooden crane stands in the entrance hall. "I'm a true believer that the entry sets the tone for what lies ahead." Brunschwig & Fils drapery fabric.

The eclectic aesthetic was inspired partly by the Royal Pavilion in Brighton, and was furnished with antiques gathered in the course of her extensive travels.

REMODELING A HOUSE is like reviving a romance: It has no purpose without passion. That's especially true when it comes to the often heartbreaking affair of remodeling your own home. But passion is what Maxine Smith and her renovated Los Angeles residence are all about. "I get great joy out of what I do," says the globe-trotting interior designer, adding, "and whatever I do, I do with passion."

Nestled in Coldwater Canyon, the house Smith shares with her husband, Gary, an Emmy-winning television producer, and their eleven-year-old twin boys has a cool brick exterior painted pale pink with white trim. But the interior pulsates with rich hues and fanciful decoration. The admittedly eclectic aesthetic was inspired partly by the Oriental designs of the Royal Pavilion in Brighton, and was furnished with antiques gathered in the course of her extensive travels.

Smith's self-styled residence is actually the product of one major remodeling. She and her husband originally came upon the house fifteen years ago when they returned to the United States after four years in England. "When I moved in," says Smith, "I painted the floor and walls of the house white, and decorated it with floral patterns. I called it 'Victorian summer.' "

Smith decided it was time for a remodel about four years ago. "I felt I needed more space and didn't want to move to another house, and I also wanted to make it a place where the children—and everyone else—would feel comfortable. I don't ever want to do a home that says, 'Don't touch!' " To the contrary, the interior beckons to be touched.

The entrance hall, tiled in dark green marble, provides a teasing glimpse of the adventures ahead. The walls are covered in a dark green fabric with red and white stripes, a mirror framed with a painted cupid, and an oil of a female leopard. A gold-and-silver painted chandelier hangs above an antique steel-topped table with bronze legs that came from a billiard table. In the corner, a seven-foot-tall wooden crane from Thailand with red-and-gold wings and a curvaceous white neck points its beak toward the living room.

The living room radiates with the warmth of a sunburned tropical paradise complete with palm trees. "For me, rooms take on the names of places I've been," elaborates Smith. "For this room, the place I originally had in mind was Montego Bay." The golden palms, which bask beneath a sunny skylight, are actually masked wood support columns that once divided the room into two separate spaces. The palms surround the centerpiece of the room: a red-lacquered 1926 Steinway piano.

All four walls are papered in a red-hot coral made to look like moiré fabric. The carpet is red with lav-



"The living room just 'happened,' " notes Maxine Smith. "It started with the purchase of a red-lacquered piano and went from there. I always like to bring some remembrance home from trips that I make. The variety of antiques tells me I've made a lot of trips!" Moirélike wallcovering by Fonthill. Chapman wrapped lamp. André Bon satin fabric on chairs, ottomans and sofas designed by Smith and crafted by Gina B.



ender ribbons, and the overstuffed sofas and armchairs are upholstered with red-on-red-striped satin. Lemon-yellow ottomans are sprinkled about the room like fallen fruit. The fireplace is guarded by a pair of life-size gilt greyhounds.

Adjoining the living room is a newly added alcove that features a black-granite bar trimmed with brass. "My husband always wanted a living room with a bar," Smith says. The view seen through the wood-trimmed windows is of a peaceful brown stone waterfall in the yard.

The dining area is located in a separate space that is as cool as the living room is hot. "I wanted it to relate to the living room," Smith explains, "but to have a different feel." The dining room walls and ceiling are painted aqua, the carpet is lavender with clovers of aqua, and continuing the aquatic theme is a chandelier featuring a Venetian-glass dolphin motif. A pair of Burmese side tables (both painted cantaloupe) are topped by Chinese vase-lamps. Overlooking the room is a figurative painting by Paul Jasmin and a work by English artist Robert Knight that depicts a pair of lips inset in a dusty blue brick wall scrawled with the word *Darling*.

Leading upstairs to the bedroom is a *faux*-bamboo-and-black-lacquered banister, also inspired by the Brighton Pavilion. The red-hot coral-colored walls of the second-floor landing niche ease the transition to a softer chintz in the rooms ahead.

The centerpiece of the master bedroom is the bed itself, a queen-size chaise that literally sits in the middle of the room. "I always thought it would be a wonderful idea to float a bed out in space instead of against one of the walls," says Smith. "I could never talk any of my clients into it, so I decided I'd have to do it myself."

The master bedroom walls are upholstered in chintz fabric with stripes and floral patterns. On either side of the fireplace are twin chaises covered with antique shawls. The architectural fragments that comprise the mantel of the fireplace were found by Smith in Paris, and they create a striking Art Nouveau work. Bamboo-trimmed magazine stands pick up the Brighton Pavilion themes permeating the rooms below.

According to Smith, the real reason she decided to remodel her house was the bath—or more precisely, the lack thereof. "When we moved in, the master bath didn't have a tub, only a small shower," she recalls. "In Europe, where we had been living, people don't shower, they bathe. We missed the experience of being able to take a leisurely bath."

To rectify the situation, Smith installed a green marble bathtub next to corner windows. For good measure, she created a new shower and tiled it with the same marble. She found the pair of nineteenth-century bamboo-trimmed dressers, which she redesigned to house the sinks. There are also bamboo-trimmed side tables, gilt mirrors and a nineteenth-century Venetian-glass chandelier with raspberry lampshades. The wallcovering depicts a Chinese courtyard scene that is set against a burgundy background. Throughout the room are figurative drawings by Tom Wesselmann and David Remfry.

"It seems to take a moment for people to realize they are in a bath," she says, "but it may be my favorite room. I spend a lot of time here. I still find myself rubbing the steam off the shower glass to look at it."□

BELOW: "The dining area was originally part of the patio," says Smith. "I wanted the space to relate to the living room but have a different feel, so I worked with softer colors." The Venetian-glass chandelier with dolphin motif dates from circa 1880. Clarence House sofa fabric. Manuel Canovas draperies. OPPOSITE AND OPPOSITE BELOW: "I once used the fabric that covers the master bedroom's walls in a project for a client. I fell in love with it and decided that I would use it for myself one day. I had also had in the back of my mind the idea to 'float' a bed in the middle of a room. Both my ideas came together here. This is my favorite place to read and listen to music." A mirror with ribbon relief hangs above a mantel with Art Nouveau architectural fragments.









A Spanish Heritage

The Duke of Segorbe's Crusade to Preserve the Family Estates

TEXT BY PRINCE MICHAEL OF GREECE
PHOTOGRAPHY BY JOSÉ LUIS PÉREZ



LONG AGO, prior to ascending the throne, each new king of Spain first had to ask the permission of the dukes of Medinaceli. As the direct descendants of the eldest branch of the Infants of Castille, they were the legitimate, if distanced, holders of the title to the throne. Today, the venerable house is represented by Doña Victoria Eugenia Fernández de Córdoba y Fernández Henestrosa, the duchess of Medinaceli. Through the vagaries of inheritance, the duchess holds so many titles that she has been able to distribute a number of

"The principle that guides my restorations is to respect all the centuries," says the duke of Segorbe (left, with his wife, Her Royal and Imperial Highness Doña Maria da Gloria Orleans-Braganza y Borbón, and children), who has devoted his life to preserving his family's heritage. ABOVE: One of the properties protected by the foundation created by the duke is the 16th-century Casa de Pilatos in Seville.



them to her children. The last of these, the duke of Segorbe, has modeled himself the family historian and curator, a position to which he is drawn by his passion for art and for the past, and by his devotion to the preservation of beautiful things.

"In Spain, a patrimony may be passed through the female line; when there is no male heir, a woman may transfer titles and properties to her children. This is how my mother came to head one hundred and twenty houses," the duke explains. Houses refer not to residences, of course, but to families of noble lineage. "These lines descend to her in various ways, and in each she finds herself the sole heir," he adds.

In addition to the historic Hospital de Tavera in Toledo, the duchess possesses two other principal residences—the celebrated Casa de Pilatos in Seville and the Oca palace south of Santiago de Compostela. "Tavera comes from the marqués of Malagón, a title that my mother now holds," her son says. "The Casa de Pilatos came to us through the duchess of Alcalá, and the palace of Oca from the marqués of Camarasa."

The duchess also owns the palace of Medinaceli, the family seat north of Madrid, a palace at Santander, a castle at Jaén and a large house in Catalonia. "Plus six or seven castles, and many more houses throughout Spain that we are attempting to restore," the duke adds.

In the middle of the nineteenth century Spain abolished the system of primogeniture, whereby the family inheritance passed from eldest son to eldest son, to the exclusion of their junior siblings. The result may be seen today in historical patrimonies that have been divided, subdivided or eradicated. The process even threatened the Medinaceli treasures —something the duke of Segorbe was determined to resist. With characteristic audacity and entrepreneurial energy, he invented a new system of defensive primogeniture

The Casa de Pilatos is the home of the duchess of Medinaceli, the duke's mother, who holds the greatest number of Spanish titles ever ABOVE: The drawing room, which is ringed by glazed tilework, features an anonymous 16th-century oil over a mantel by Juan de Oviedo.



ABOVE: Gilt pieces from the 19th century are arranged in the music room. The carpet is from the Real Fábrica de Tapices, the royal tapestry factory in Cuenca. BELOW: The sitting room is dominated by a 19th-century Spanish painting and a collection of engravings illustrating Seville's golden age in the 16th century. The artworks in the house are all protected by the foundation. "This is the reason for its creation," explains the duke, its general secretary. "None of the properties or the family collections may be sold."

by creating a foundation—now the Fundación Casa Ducal de Medinaceli.

"Previously, the properties were my mother's, and she could do with them what she wished," he says. "Now they belong to the foundation. She is president, as each succeeding duke of Medinaceli will be. Only the eldest heir, the holder of the title, will have the pleasure of enjoying these marvelous palaces and castles." The duke neglects to mention that he has, through this device to preserve his ancestral heritage, managed to deny himself part of his own inheritance. "There are few people in Spain who dream of a castle in the middle of nowhere—everyone wants a villa in the Bahamas. But from now on, no castle of ours shall ever be sold—at any price—to finance the purchase of some chalet outside of Spain."

The foundation and the duke, its general secretary, are never idle. For the last ten years he has worked nonstop on a string of restorations. At present, the duke is overseeing the renovation of twenty houses and cas-



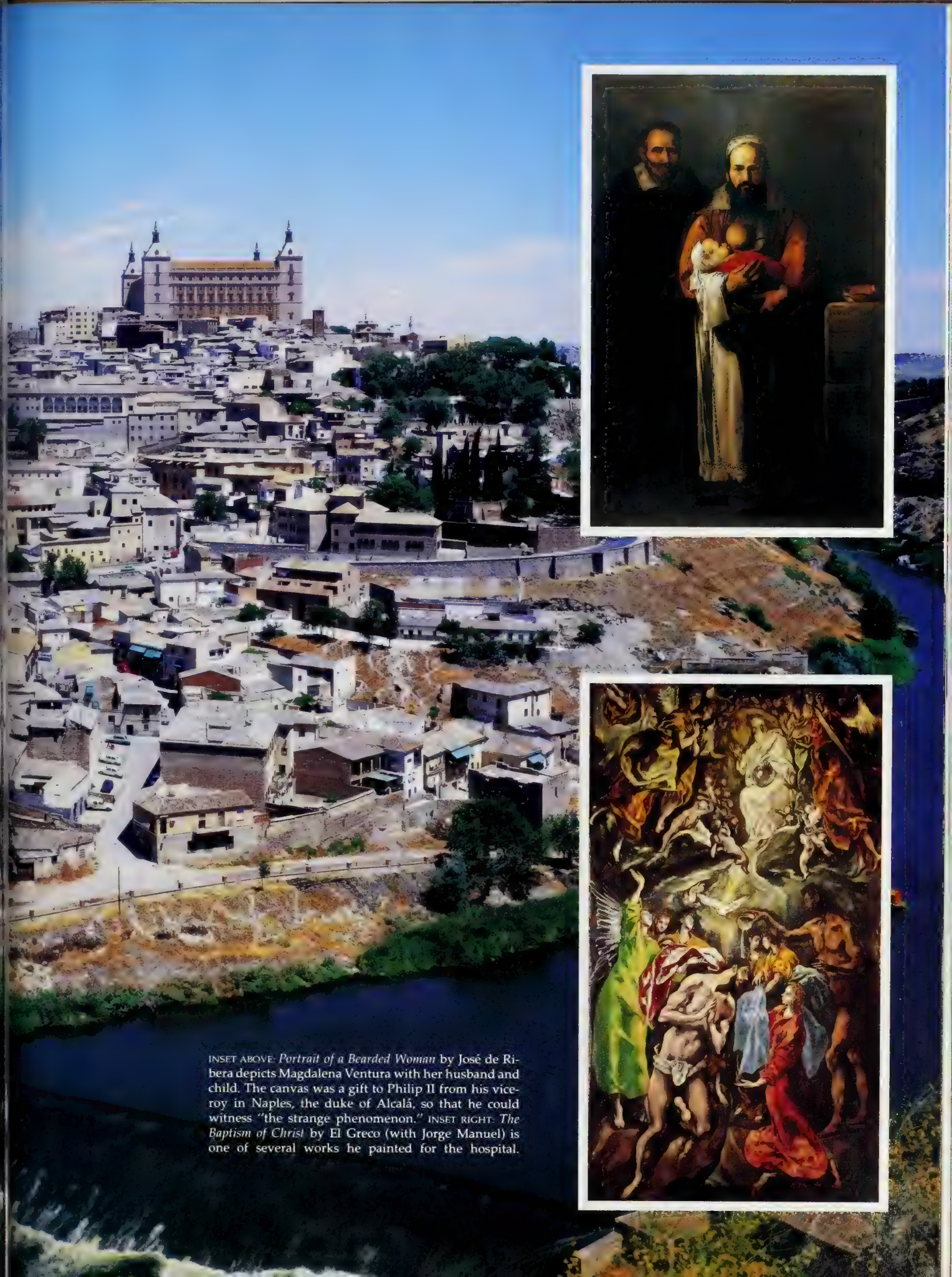


tles—without any assistance from the state, beyond its moral support. A heavy responsibility? "It is a duty," he contends. "But I'd be lying if I didn't admit that it is also a pleasure."

The pearl of the foundation is without dispute the Tavera Hospital. "Toledo was once the capital, the old imperial city, the city of Charles V," says the duke. The grounds, which encompass no less than 24,000 square feet, include a hospital (one of the most important in Europe in its day), the palatial residence of Cardinal Tavera, a school of medicine and, finally, a family mausoleum. "To this day, it is the final resting place of the dukes of Medinaceli," the duke explains. The cardinal sought to create, in this magnificent complex, an undying symbol of the grandeur of his house. "The cardinal had centralized his family, as he had his bureaucracy. This kind of architectural

ABOVE: Draped in lace, the Isabellino bedstead in the master bedroom is topped by a gilt crown. Engravings of Seville line the walls. FOLLOWING PAGES: A sweeping view of Toledo and the Tagus River, site of the 16th-century Tavera Hospital. Seen in the distance are, at right, the monumental Alcázar and, center, the cathedral. In the 18th century the hospital became one of the primary residences of the House of Medinaceli; later it was used as a school for Franco's Fascist party. It has since been restored by the duke of Segorbe.





INSET ABOVE: *Portrait of a Bearded Woman* by José de Ribera depicts Magdalena Ventura with her husband and child. The canvas was a gift to Philip II from his viceroy in Naples, the duke of Alcalá, so that he could witness "the strange phenomenon." INSET RIGHT: *The Baptism of Christ* by El Greco (with Jorge Manuel) is one of several works he painted for the hospital.





TOP: A groin-vaulted arcade leads to the hospital chapel and the atrium. The courtyard's 16th-century colonnade was constructed with two types of columns: Doric for the lower gallery and Ionic for the upper gallery. ABOVE: Preserved in the archives are documents of Cardinal Tavera, who founded the hospital in a complex that included his palatial residence and a medical school. On the easel is El Greco's *Holy Family with St. Anne*, while the artist's only documented Christ figure stands in foreground. OPPOSITE: The hospital pharmacy—perhaps one of the oldest surviving examples in Europe—features a wall of blue-glazed and majolica jars. The apothecary cabinet, or "eye of the apothecary," displays an impressively painted drawer front. Elsewhere are stone mortars and wood pestles, and decorated storage boxes.

and organic complex was very much an idea of the Renaissance."

Far more original for the period was the notion of a foundation: The cardinal incorporated the Tavera Hospital in a foundation that set the precedent for the one established by the duke of Segorbe, to which the hospital now belongs. Upon the cardinal's death the foundation passed to his nephew, the marqués of Malagón. Then, in the eighteenth century, it passed to the Medinacelis, who made the hospital one of the family's principal residences. After World War II, the hospital, which had lain empty for years, was converted into a school for the Falangists, members of Franco's Fascist party. At his death the school was closed and part of the building remained empty.

The twenty percent of the building that constitutes the palace was for a long time inhabited by the duchess of Lerma, a great-great-aunt of the duke of Segorbe. There she housed her famed collection of paintings—part of the Medinacelis' legacy—including several outstanding El Grecos and a number of sculptures attributed to his son, an admirable Titian, the celebrated *Portrait of a Bearded Woman* of José de Ribera, works by Pantoja de la Cruz, a Zurbarán portrait of a young duke of Medinaceli, and many other masterpieces that give the collection an international reputation. "We also have an endless amount of furniture of the sixteenth and seventeenth centuries, because my aunt bought a great deal after the war," the duke points out. "She wanted to make a revival of the sixteenth- and seventeenth-century palace. What my aunt did was indeed interesting, but then last year I changed the furniture in the house completely.

"The principle that guides my restorations is to respect all the centuries. What is happening in Spain is that in restoring they judge each century too much. I am very much against it. You cannot choose a century because you like it. If I find something belonging to the nineteenth century in a much older place, I do not scratch it, I leave it, because it is part of the history of that place."

With all his many choices of residence, the duke of Segorbe prefers to live in the city closest to his heart: Seville. However, the family palace, the Casa de Pilatos, is inhabited by his mother, as it will be later by his elder brother. The duke and his family live in a separate house; he also owns an ancient palace that he discovered amid the network of narrow streets

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The pearl of the foundation is without dispute the Tavera Hospital.

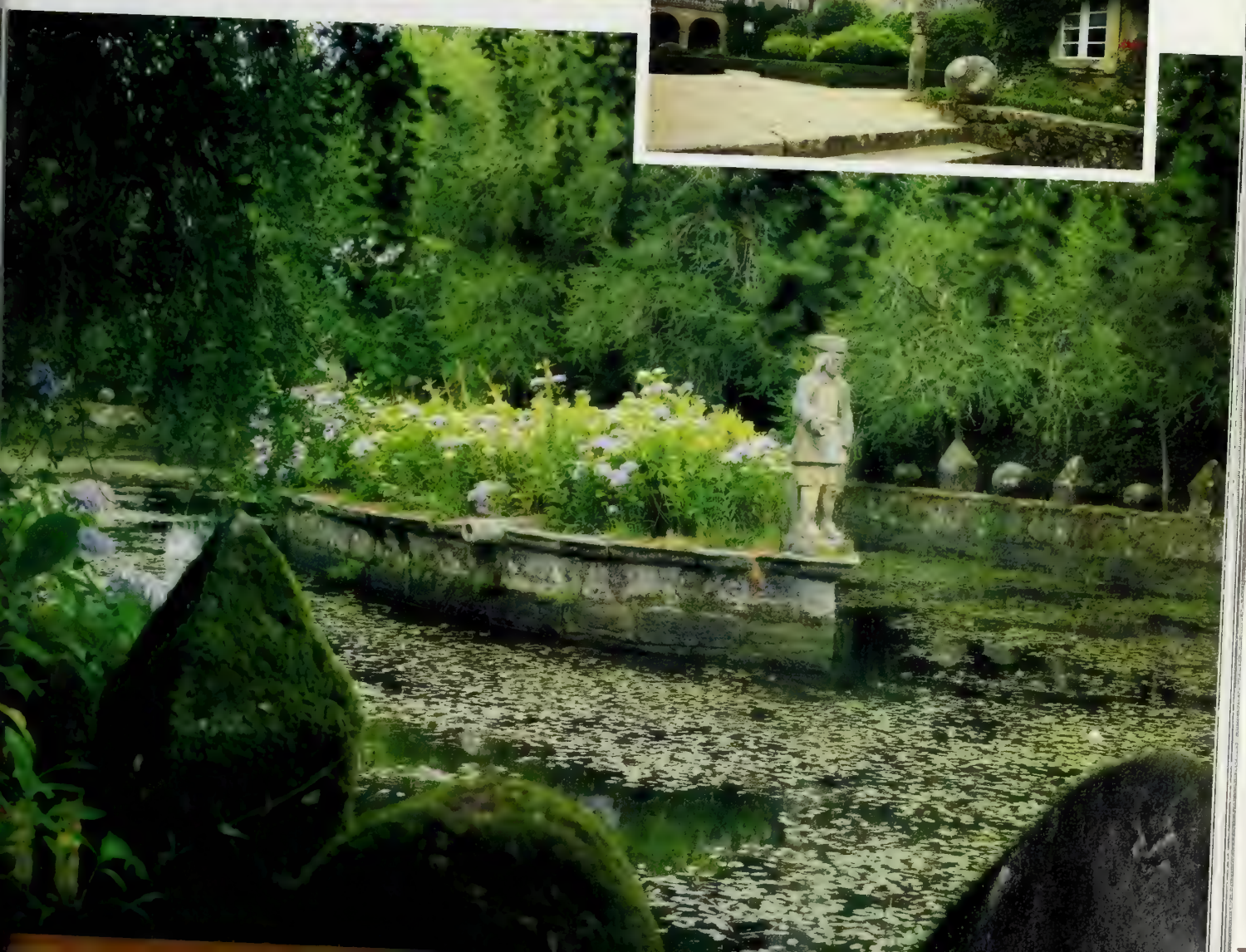




OPPOSITE: Brussels tapestries dating from the 16th century line the walls of the dining room. Over the pedimented mantel is an oil painting of Cardinal Tavera by Luis Tristán, Alonso Sánchez Coello's portrait of Isabella Clara Eugenia, daughter of Philip II, is displayed at rear. The refectory table and chairs date from the 16th century. OPPOSITE BELOW. Furnishing the master bedroom are varguenos and several other 16th-century pieces.

LEFT: The Oca palace, the family residence near Santiago de Compostela in the northwestern region of Spain, is a multilevel landscape of streams, ponds and luxuriant vegetation. INSET: Once neglected, the *pazo*, or manor house, has been refurbished, along with the gardens, by the duke of Segorbe. BOTTOM. Adrift in a pond strewn with water lilies is a flower-filled stone "boat" and its oarsman.







The fairy-tale environment that Liv Ullmann (left) envisioned in her dreams became a reality in the Boston apartment designed for the actress and her husband, Donald Saunders.

BELOW Part of the apartment's magic comes from its serene view over Boston's Public Garden. A pair of armchairs by the living room window provide a comfortable spot to watch the swans and boats on the lake in summer.

OPPOSITE "Liv wanted to have a wonderful entry where she could display the paintings and books she's collected," says designer Helen I. Rosenthal, who worked on the project with Peter R. Griglik. Resting on an antique Chinese chest is a copy of Ullmann's favorite book, *Kristin Lavransdatter* by Sigrid Undset.





ARCHITECTURAL DIGEST VISITS:

Liv Ullmann

INTERIOR DESIGN BY HELEN I. ROSENTHAL, ASID, AND PETER R. GRIGLIK
TEXT BY DAVID ROBERTS
PHOTOGRAPHY BY DURSTON SAYLOR



The designers used the couple's favorite colors, red and green, to create a warm country European atmosphere for the living room. Antique vases collected on their travels were turned into lamps. Carpet by Stark; draperies and fabric on sofa and ottoman from Clarence House; ottoman is from Brunschwig & Fils.





THE FAMOUS FACE remains as lovely as ever: the golden hair hanging loose in wayward curls, the penetrating light blue eyes, the generous mouth. At the moment, Liv Ullmann stands in the living room of her apartment high above Boston's Back Bay.

It comes as a surprise even to close admirers to learn that the actress has lived in Boston for the past four years. Her move from Norway in 1985 coincided with her marriage to Donald Saunders, chairman of the Park Plaza Hotel and Towers. They met two years earlier when Ullmann came to Boston to give a speech. "He was part of the welcoming committee," she says, smiling at Saunders, who stands beside her. "He overstayed his welcome." Holding his hand, she adds wistfully, "I didn't have many friends in Boston at first. Sometimes I even felt lonely. So the home I envisioned would be like my friend in Boston."

Her acting takes her away frequently, and she spends every summer in Norway in a "house on top of a cliff" two hours south of Oslo. "The most magnificent place in the world," she claims. "The only thing," she teases, "is that Donald doesn't learn Norwegian like he should."

But Boston is home. The building in which the couple now live is surrounded by venerable landmarks, although it is only eight years old. Recently, Saunders and Ullmann purchased the apartment next door and merged it with their own; they now have a combined floor space of 4,500 square feet. The extensive redesign and decoration was guided by Helen I. Rosenthal and Peter R. Griglik, whom they had met through friends. "I was scared at the beginning," says Liv Ullmann, "because I

ABOVE: On the grand piano at another end of the living room are photographs of family members, all at the same age. The antique candelabra, from Marvin Alexander, were a surprise birthday gift from her husband. The chesterfield is covered in Schumacher velvet.

OPPOSITE ABOVE: A section of an antique Japanese screen, from Naga Antiques, leads into the dining room, designed to play dramatically against the night lights. Upholstered wallcovering and draperies from Brunschwig & Fils; tapestry on chairs from Scalamandré.

OPPOSITE: "Liv wanted to be able to invite close family and friends into the master bedroom to read, talk or entertain," says Rosenthal. Antique library steps lead to the bookshelf unit, designed by Griglik. Carpet from Stark; wallcovering from Clarence House. FOLLOWING PAGE: The addition of a canopy to a four-poster bed provides a warm, secure place to retire to at the end of the day. Floral print on bed and draperies is by Sanderson; fabric on pillows and the side table from Brunschwig & Fils.







thought, Helen knows everything and I don't know anything. She's not going to understand because I'm talking about dreams, not reality."

The living room is a cool oasis in space, with one of the best views in Boston—east over the Public Garden, north to the Charles River. The room mingles airiness and seclusion, with its big bay windows, well-stuffed furniture and dark red upholstered walls, whose inspiration was a small hotel in Paris where Oscar Wilde used to stay. "It enfolds you," says Ullmann, running her fingers across the burgundy fabric.

"Bergman would love this room," says Liv Ullmann, who should know. "It looks like a Bergman film—the sun flooding in on all that red." Did Ingmar Bergman influence her choice of color? "No," she smiles, "I probably influenced his choice."

It has been twenty years since the actress and the director ended their closely watched affair. "During the filming of *Persona*, Liv and I were overwhelmed by passion," was Ingmar Bergman's succinct comment in *The Magic Lantern*, his recent autobiography. More evocatively, in passages both rueful and nostalgic, Ullmann recalled the tempestuous liaison in her 1976 memoir *Changing*. Linn, their daughter and Ullmann's only child, graduated this summer from New York University with an M.A. in creative writing. In August, Bergman walked Linn up the aisle at her wedding in Oslo. The two remain friends. "We know each other so well," says Ullmann. "As long as we don't have to be married. And he is friends with Donald, too."

Now the actress gravitates toward the master suite at the opposite end of the apartment. There the motif is dark green, the sun shut out. "I have very strong feelings for this room. In old Europe, people really lived in their bedrooms," she says. "They listened to music there, read to each other, had poetry evenings. I also wanted my family here—my sister in one chair, my mother sitting nearby, and I would be sleeping in my bed." Shortly after the apartment was finished, the family scenario came to pass, just as she had scripted it.

continued on page 226



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Artist Roger Nellens' Collection at Knokke
continued from page 146

after, he was commissioned to paint a train station. A fascination with train stations led Nellens to an obsession with machinery—"as forms," he insists. "I love the purity of machine forms, their intrinsic beauty. But I have no affection whatsoever for machinery as such."

If Roger Nellens collects art, he also collects artists. Nearly twenty years ago Niki de Saint Phalle constructed a giant dragon on Nellens's carefully manicured lawn. He is now her most important collector (he owns some fifty pieces, even more than she owns herself). She in turn introduced Nellens to her then-husband, Swiss artist Jean Tinguely, the fabricator of whimsical sculptures.

Tinguely designed the tangled-metal base for a pot decorated by Keith Haring. And inside *The Dragon*, he made the junk-metal chairs around the dining room table as well as the overhead lamp, just as Haring painted the staircase and balcony. Haring was at first put off by the idea of an art exhibition at a casino. But he came, he saw and he was conquered by the Nellenses' charm. Soon he was covering every available surface with graffiti.

The refrigerator in Roger Nellens's kitchen is perhaps the best symbol of his role as both a collector and a host. Keith Haring decorated the front with a smiling face, and Jean Tinguely and Niki de Saint Phalle added their comments and designs. On one side Claes Oldenburg—in a tribute to Magritte's famous painting of a pipe with the words "Ceci n'est pas une pipe" ("This is not a pipe")—wrote "Ceci n'est pas un frigo."

The refrigerator is also a cornucopia from which Nellens pours his unending hospitality. If making art is a childlike form of spontaneous creativity—not too different from making mud pies—then it is Nellens who has removed art from its sinister marketplace associations and returned it to its carefree messiness. His house is a playpen, a temple to polymorphous perversity.□

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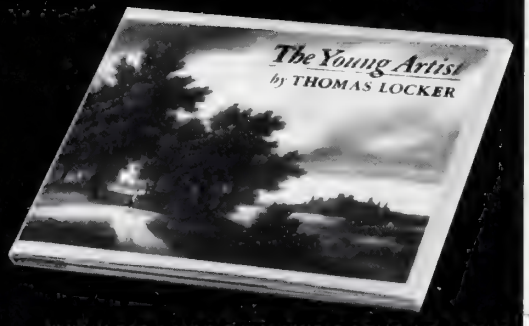
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Count and Countess de Clavière d'Hust
continued from page 161

wood with gold mounts carries certain connotations for Anne-Marie: "My family was close to Napoleon," she explains. "One of my ancestors went to school with him at Brienne, and six generals in my family fought for Napoleon."

Two of the most vivid reminders of a particular sort of French heritage are the pair of eighteenth-century hunting horns hanging in the dining room. "I used to hunt in France," de Clavière says, "usually in the Grand Vénerie, when we chased roebuck, and occasionally stag." Not surprisingly, then, the cherry red of the walls in the living and dining rooms and the deep blue of the bookcases turn out to be the very hunting colors once used by Louis XIV.

In the past, Bernard de Clavière has bred English pointers, and he used to ride horses for show. The count still on occasion practices dressage, "but as an amateur," he claims. When de Clavière was thirty-five, he decided that a long-evident artistic streak should be taken seriously. He took up studying old-master painting techniques with a restorer at Versailles. "I'm a modern painter, actually," he says. "But I see the modern from a classical perspective."

While de Clavière has turned out a lavish array of paintings of horses and dogs, he does paint portraits of people too. In fact, a rather grand one of Anne-Marie dominates the living room. But the count is not happy with it: "I lost the sense of scale," he avers. "I'll redo it."

Near the portrait in the living room are specimens of Anne-Marie's own art—the needlepoint upholstery for two Louis XVI armchairs next to the fireplace. "It's relaxation," she says of her needlepoint, some of which was made more difficult by her use of silk as well as linen threads. More samples of her craft can be seen in the bedroom upstairs. "We give ourselves too much to our houses," she says. But, as she concludes, "life can be tough. I would rather cry in a down pillow than a nylon one."□

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Redefining the English Country House in Sussex
continued from page 165

whether they wanted Egyptian, Greek or Gothic. We all got indigestion from that Victorian overuse of forms, and our reaction was to go on a diet of bread and water. What's needed now is a few fresh recipes, something to tickle the palate, and for that you have to train.

"The purified, bleached-out, nineteenth-century version of classicism doesn't interest me," says Outram. "Neither do fiberglass pediments screwed onto steel-frame buildings. What does interest me very much is the gaudy, vulgar side of Greece, the highly colored temples. Or America before the crash, when Art Déco was wild stuff. Now the idea of ornament has taken a nosedive. Modern architecture has inherited the idea that everything should be terribly dull. Keep it gray, keep it steady, don't let it get out of control. Ornament is considered frivolous.

"This is the most ordered building I've ever built," he continues. "All that order, what's it for? To fill with color and pattern, enrich with ornament.

"The house needed color as a response to the intense, saturated colors of the English landscape. I had two schemes in mind. One was colors of sand and gray, the other was greens and pinks, and I used to think about the two whenever I went for a walk in Hyde Park. The first was in my mind when I left the office, but as soon as I stepped from the pavement onto green grass, the second invariably came to mind."

For this site the choice was clear, and Outram got the color by buying new bricks in the pink he wanted, smashing them, tossing them into the concrete mix, then polishing the finished surface. (The idea is not entirely new. He had seen it in the foundations of a Nash house and wrote to the Cement & Concrete Association to find out more. They sent a World War II brochure that described air raid shelters made from bombing rubble. And so Outram calls the mixture Blitzcrete.)

He also spent eighteen months getting a blue concrete tint that would not fade. Green was no problem, but blue was considered impossible. Now there are brilliant blue concrete dentils in the conservatory, and they haven't faded yet.

While the technology of materials interests Outram enormously, he sees architecture as an analogue of nature. In this house the floor represents the earth, the base is the sea lapping at its edges, the vaulting is the sky or cosmos, and the columns are a grove of trees that establish a modular grid.

"Other modern architects, like Mies, have used a kind of grid," he says. "What I'm trying to do is discover what a grid was *before* it was a grid. Behind every idea there is always a real experience. To me a grid was the experience of standing in a forest. Columns populate a room the way trees populate a forest.

"Inside these rooms the columns were not needed structurally, so I took them away, but I've left traces of their presence, as though the trees had been chopped down. In the living room, lights represent the tops of the missing columns, and corresponding squares of marble in the floor below are the bottoms; the beams of light become the columns. In the entrance hall, round skylights send a shaft of light down onto patterns in the marble floor, patterns that resemble the cross section of a Corinthian column, an imprint of the missing column. Anyone walking across these rooms is aware of the presence of those columns.

"What interests me is the gaudy side of Greece, the highly colored temples. Or America, when Art Déco was wild stuff."

"What isn't there is as important as what is. It leaves a space for the imagination, for ideas. We need to put ideas back into architecture, otherwise it becomes agitation without purpose, form without meaning."

Outram has been through high tech but says, "I threw most of those ideas away in the early sixties just when the rest of the world was taking them up." He's been called a postmodernist but wonders what that means. "The critics are in the game of isms, but those seem irrelevant to me if an architect has his own style. Modern architecture, the utopian dream, finished with World War II. Since the fifties it has been a playing out of various kinds of modernism, and most of those are burnt out by now. You could say I'm trying to invent a new ism by standing in the present and looking deep into the past and into the future."

In fact, one of Outram's most recent buildings, the Pumping Station along the Thames in London's dockland, has antiquity in the iconography of ancient Egypt and high-tech modernism in the large ventilation propellers, highly polished and mechanical. It's all there—some postmodernism because he's interested in the past, some high tech because he's of this century—all part of a style he prefers not to label but simply to call "antiquity without nostalgia, modernity without neuralgia."

"The real stimulus must come from what you're doing," continues Outram. "Like the day a container full of cobblestones arrived at the site of the house. The client had been building a factory in Berlin, a street had been dug up, and he had saved the cobblestones. He simply said, 'John, please use these.'

"The point is, it's all very nice to go into a study and think deep thoughts, but it's even nicer to discover what you'll do when presented with a containerload of cobblestones."

What John Outram did was lay the cobblestones in a generous circle in the entry courtyard. In that detail there is order and there is ornament, part of an architectural style that he believes should shun labels. □



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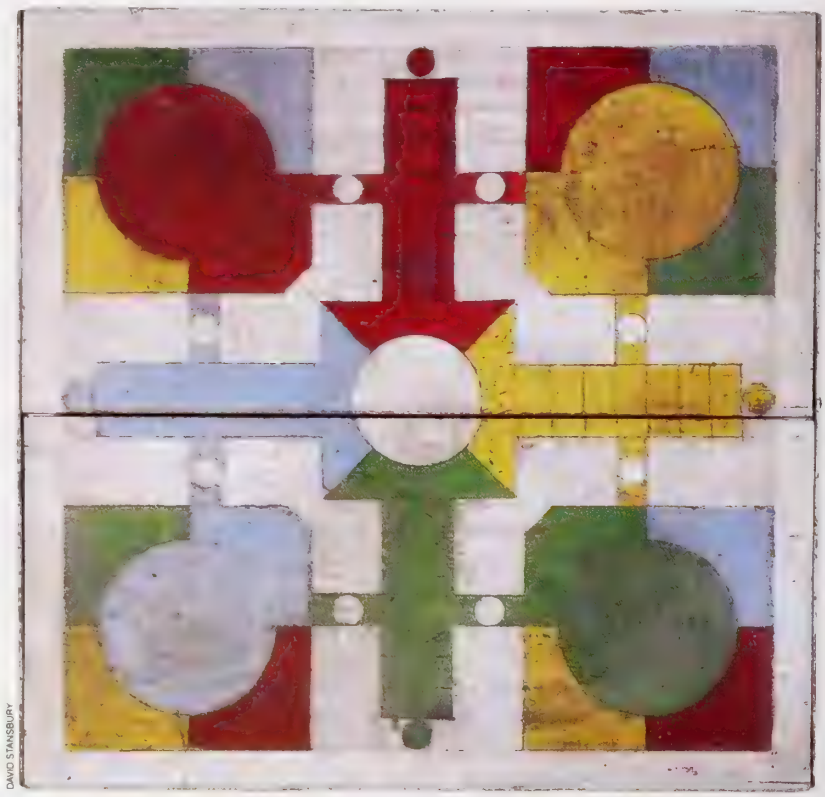
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The Abstract Appeal of Folk-Art Amusements
continued from page 173

games. Board games have appeared in almost all earthly cultures, in some form or another, ever since.

One of the reasons these games have always been, and will continue to be, so necessary is that their rules are based on some essential human drives: to do battle, to hunt, to race, to occupy land or add to one's holdings. They confine such impulses to safe territory. Conquest is only make-believe. But as in life itself, possibilities for success depend on a blend of skill and chance.

These games also address the human need for competition, and generally put it on a friendly level. Be the game the Japanese go or some rather obscure Anglo-American species such as Skully, it depends on the opposition of at least two players. Even if one's opponent is as serious about his business as Bobby Fischer, the nature of the activity is still largely that of a diversion. The suggestion of pleasant camaraderie and sheer fun is one of the reasons that the sight of a nicely designed game board is so welcome.



Parcheesi Game Board, United States (New England), circa 1845. Painted wood; 22" x 22½". Using geometric form defined by bold color, the board's maker unwittingly prefigures the images of modern art. Charles L. Flint Antiques, Inc., Lenox, Massachusetts.

In the case of the checkerboard (this does not apply as much to Parcheesi or backgammon), the visual pattern has also appeared in myriad cultures throughout time. The history of design has been marked by a universal urge to cover surfaces with alternating dark and light forms, and the checkerboard motif is almost as popular as floral patterns or scrollwork. It has appeared on archaic Greek vases, in the floor designs that show up in seventeenth-century paintings of Dutch interiors, and in abstract compositions of Paul Klee, Josef Albers and Piet Mondrian. The system offers order: a field of units identical in form and size. It also provides a challenge: how to use color to enliven and vary the regularity, and to create visual rhythm.

In the computer age, the grid, precise in its angles and measurements, seems to be an intrinsic part of everyday life. The particular enchantment of that grid in antique checkerboards is that it is handmade, slightly irregular, and connected with diversion more than with business. Country-style backgammon and Parcheesi boards have the same charm of rendering a well-organized, highly rational system in an informal, inviting way. The tapered triangles of backgammon move like a marching band. Agon and Wheel of Fortune radiate like Gothic rose windows. Parcheesi is like a vibrant flag, a playground of make-believe. Forms spin, colors oscillate. With both Parcheesi and checkers, just when we think we have seen the last word in color juxtapositions or decorated borders, some further variation appears.

Home craftsmen made these glorious game boards all over America in the nineteenth century. They often battened them at the sides, and sometimes painted them on the reverse. Sometimes they constructed them in one type of wood and molded them in another. Always they made them a manageable human scale, so that today we can hang them, place them flat, or carry them around with ease.

Especially since the recognition of the values of abstraction for its own sake, these objects in which abstraction served a purpose have become collector's items. Unlike pure abstraction, game boards invoke a defined course of action. They invite us to preoccupy ourselves in a way that has nothing to do with our usual daily concerns. Here are designs not just for ornament but in obeisance to knowable systems.

And so these unique objects simultaneously fulfill our need for art and for game playing. As charming and lighthearted folk art, they address some of the key issues of our lives. Our eyes and fancies are caught, and in that encounter we confront—for most of us happily—some of the seminal sides of our being. □

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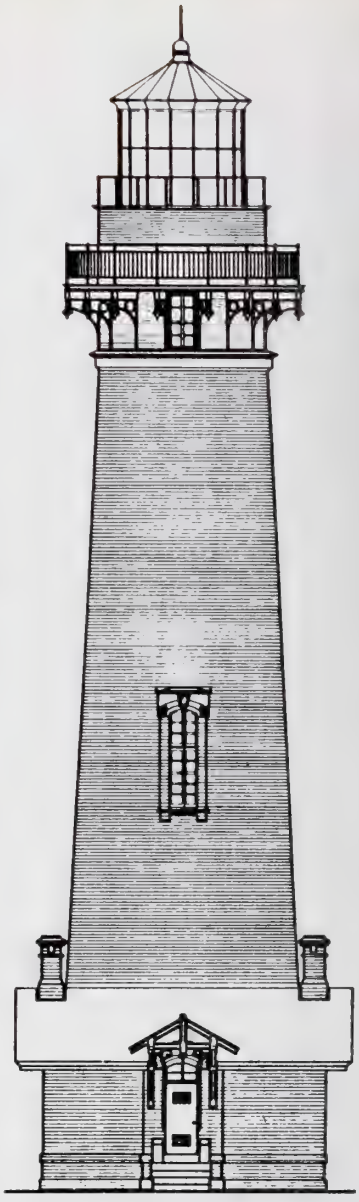
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A SPANISH HERITAGE

The Duke of Segorbe's Crusade to Preserve the Family Estates
continued from page 205

in the old town. It had originally belonged to the duke of Bejar, to whom Cervantes dedicated *Don Quixote*.

When the duke of Segorbe bought it, it had been made into a shelter for low-income families. He had to first remove the dividing walls and the false ceilings in order to restore the original volumes. Then, using tools he had collected over the years, he restored the sculpted beams, railings, fountains, rock gardens, colored tiles and ironwork that originally distinguished the palace. The Herculean task required several years of intensive work, but in the end the duke had transformed a ruin into an authentic sixteenth-century palace, with the most modern comforts—a creation as much as a resurrection.

When the heat in Seville becomes unbearable, the duke and his family flee to Oca, a rural estate in the misty region of Galicia, in northwestern Spain. The *pazo*, or manor house, was originally a fortress—as witnessed by the width of the walls. Then in the eighteenth century, it became a palace. It is, however, a palace that has retained a certain rusticity; in contrast, two slender towers of a sumptuously Baroque church soar from the long, low buildings.

Oca has also needed the duke's attention. The *pazo* had been so badly neglected, in fact, that at a ball a few decades ago, the floor of the ballroom gave way under the weight of the guests, creating more fear than harm. Under the direction of the duke, its large, low-ceilinged rooms, with resonant parquet floors and damask-covered walls lined with ancestral portraits and heraldic tapestries, were restored. Nevertheless, the duke and his family choose to live in a pavilion on the property; almost entirely covered in wisteria, it seems to be an extension of the gardens.

The gardens are the glory of Oca. Streams, canals and ponds—enhanced by mossy, lichen-covered ornaments, balustrades and bridges—proliferate. In one pond, a stone boat and its oarsman stand fixed for eternity. An eighteenth-century laundry house and barn recall Oca's rural origins. Huge trees, flowering bushes, high clipped hedges and sweet-smelling thickets flourish, thanks to the duke's extraordinary efforts.

One might imagine that a duke so active in protecting the patrimony of the aristocracy would find it difficult to accommodate himself to Spain's socialist regime. "I think people were very afraid, but nothing happened," he explains. "The way the country is managed now makes things much easier for me. Before, if I had a problem in Seville, or if I had a problem in the north of Spain, I had to see the same person. Now I see different people in the various provinces.

"I must confess that when they first came to power, the socialists did much more for the protection of historical buildings—for restoration, for preservation. The aristocrats don't have the power they used to have before the war because the economic power is no longer in their hands. So the socialists are not doing anything against the aristocrats. I could even say they do the opposite."

At present, the duke is overseeing the renovation of twenty houses and castles—without any assistance from the state, beyond its moral support.

For an aristocrat to see things from this perspective requires an open mind. The duke of Segorbe accepts an inevitable evolution because he keeps his eye on the future, and because he observes that future from the heights of a prodigious past.□

VISITS

Liv Ullmann
continued from page 214

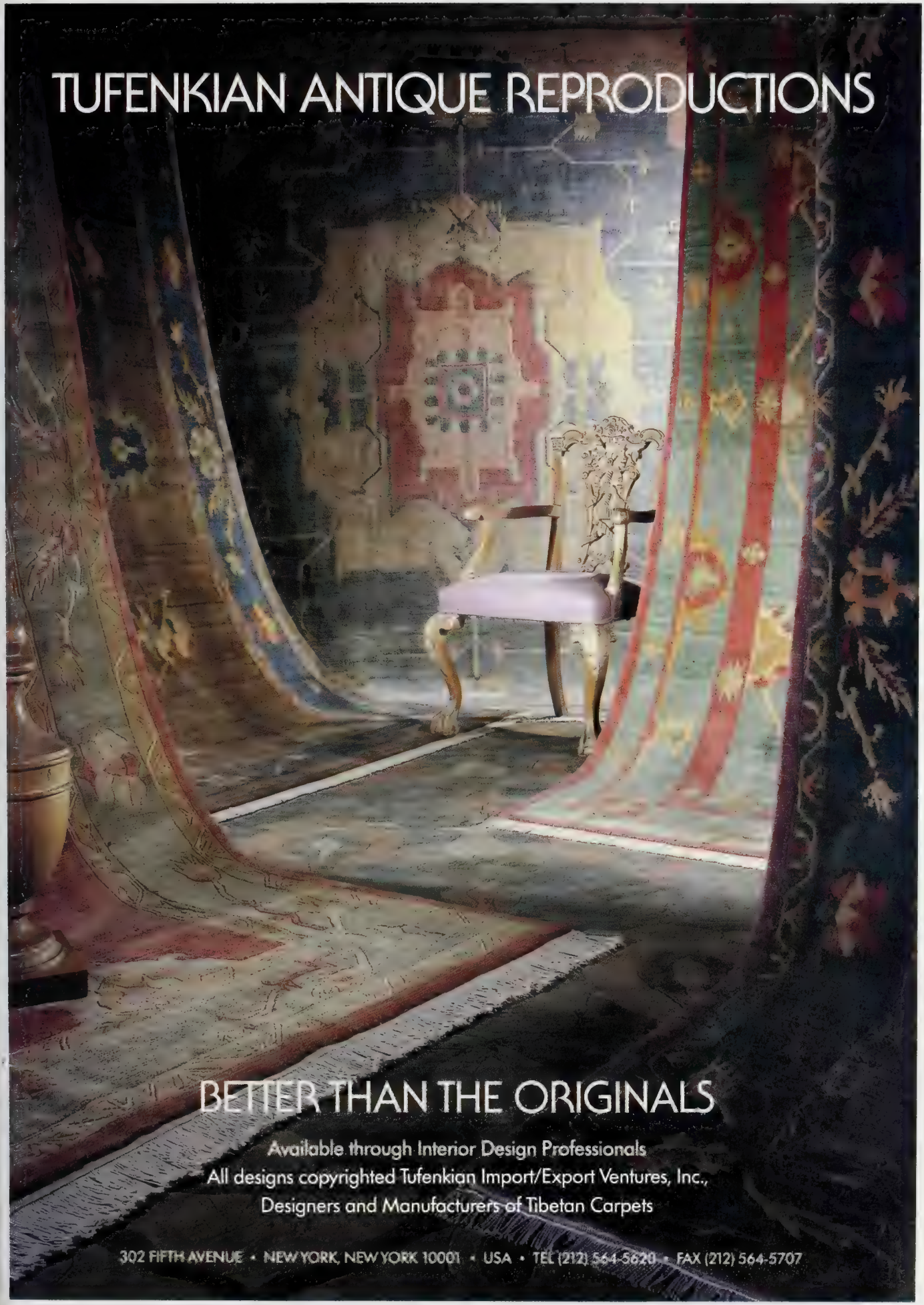
"We have one disagreement, Donald and I," says Ullmann, "and that's machinery. I hate telephones and computers and whatever. If you go into his office, with the beautiful walnut-paneled walls and shelves, you'll see that it's now filled with all kinds of machines."

The apartment is full of objects that the couple did manage to agree on: nineteenth-century landscape paintings, an eighteenth-century Japanese screen, an antique Chinese spice chest and a bookcase that, says Ullmann, "was just like my grandmother's." Helen Rosenthal helped Liv Ullmann shop for furnishings and accessories. "It would be so easy to override me," says the actress. "That was Helen's strength. There were times when I'd say, 'Yes, sure,' but not in my heart. Helen would say, 'I don't think you really want that.' "

During the last ten years, Ullmann has been strenuously involved in humanitarian work. For the International Rescue Committee, she tours camps for refugees from countries such as Cambodia and Laos; as a goodwill ambassador for UNICEF, she meets disadvantaged children all over the world and draws the attention of the media and politicians to their plight; in her role as a chairman of Boston's Salvation Army, she gave a party for four hundred homeless children to celebrate her fiftieth birthday. She dedicated her last book, a second memoir called *Choices*, to Leo Cherne, chairman of the International Rescue Committee, who "opened the door to everything that happened to me afterward."

Asked about her workaholic pace, Ullmann laughs. "No, I'm lazy. Lazy people work a lot because they're so guilty. If nobody asked me, 'Could you do this or that?' I would be lying on that sofa, tremendously content, watching old movies on television."

Liv Ullmann turns back to her apartment, her friend in Boston. "I always wanted a home that had this fairy-tale quality," she says. "Everything could happen in it."□


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The Finishing Touch

For the last 18 years Rella MacDougall has been the chairman of New York's Kips Bay Show House and an interior designer for a few private clients. Now, at the urging of an old friend, fabric designer Harry Hinson, she has opened a showroom in the D&D Building. Called simply **Mrs. MacDougall**, the showroom carries a selection of furnishings and accessories that enables designers to finish the perfect room: gilt American bull's-eye mirrors, French chinoiserie low tables with a variety of lacquered finishes, and early Meissen-style porcelain birds. "This is prêt-à-porter, so to speak," says Hinson. Mrs. MacDougall, 979 Third Ave., New York 10022; 212-688-7754.

Cosmic Carver

I'm a philosopher first and a woodworker second. But between my more esoteric projects I have a backlog of moldings to carve for architects," says **Dennis Collier**, whose inspired touch has benefited moldings from Bill Cosby's Manhattan residence to architect Allan Greenberg's renovation at the U.S. Department of State. At the latter site, Collier's friendship roses at the door architraves welcome diplomats to the Treaty Room; his acanthus leaves decorating the capitals highlight Greenberg's flowing classicism. The architect has also used Collier in designing a line of garden benches, available from Greenberg at 203-776-2006.

When Collier designs his own furniture, he takes a more spiritual approach. In a cherrywood desk, "the new heaven and the new earth" are revealed, rising at either side of a carved, geographically detailed globe. Dennis Collier, 1257 L.S. Main St., Bangor, PA 18013; 215-588-0645.



MICHAEL FREDERICKS

Mixed Media

Says manager Alan Bloom of **Elliott Galleries**, "We're the only antiques source of this size in the area that isn't an auction house." The gallery has a little of everything, including the eccentric. A five-foot-long model of William Levitt's (remember Levittown?) yacht, the *Belle Simone*, floats among the coromandel screens, the Italian gilt mirrors and French marquetry dressing tables. There is also a strong presence of 19th-century European and American art, including Louis Comfort Tiffany's *Castillo de San Marcos* (1885), the glass artist's oil impression of the fortification at St. Augustine, Florida. Elliott Galleries, 155 E. 79th St., New York 10021; 212-861-2222.

Antiques on the Hudson



COURTESY J. S. CLARK

New York designer **Jeffrey Bilhuber** has been spending more time lately upstate, an excellent area for antiques hunting, he says. A trip through the region should include the following little-known sites.

In the town of Tivoli, on the banks of the Hudson about 100 miles outside Manhattan, **J. S. Clark and Co.** (17 North Rd., Tivoli, NY 12583; 914-757-5671) offers a more formal style of furniture than one might expect to find in the Hudson Valley. Owners Michael Belanger and Gary DiMauro specialize in American Empire and domestic versions of 19th-century revival styles. On his most recent visit, Bilhuber set aside a group of Arts and Crafts pieces for a client; also noted was an oversize Empire sofa from Albany with pillar-and-scroll woodwork and flame mahogany veneer. A large selection of 19th-century travel photography, "a great undiscovered collectible," in Belanger's words, is another intriguing feature.

Red Mills Antiques (Rte. 23, Claverack, NY 12513; 518-851-9089) is a collaboration between filmmaker Ismail Merchant and film scorer Richard Robbins. Red Mills is open only during the five warmer months of the year (by appointment the remaining seven), which may explain how Merchant, Robbins and director James Ivory find the time to make their films. The shop adjoins the Merchant and Ivory headquarters—a restored and converted van Rensselaer estate—and carries 18th- and 19th-century American country furniture: a tall blanket box whose proportions and trompe-l'oeil decoration mimic a chest of drawers, and a hexagonal hardware storage chest with, literally, 100 drawers.

continued on page 232



Deschwanden's Shoe Repair, Bakersfield, Calif.

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In the Showrooms


COURTESY GREY WATKINS

A selection of fabric and interior designers looks back at the styles of the 1980s and forward to the coming decade.

"If the eighties were anything," says designer **Renny Saltzman**, "they were English country living, and it's in reaction to that that there's a renewed interest in Neoclassical furniture and less cluttered rooms. Instead of buying secondhand pieces with one broken leg, people want beautiful wood surfaces again and old French pieces, although the good English pieces will always be popular." For Saltzman, the fabrics of the 1980s were "chintzes, chenilles and linens. The interest in fringe and tassels put **Scalamandré** back into the fringe business. The nineties are going to bring an interest in embossed leathers, brocades, linen velvets, taffetas and silk," says Saltzman. "The ones at **Clarence House** and Scalamandré are great, but there's also going to be a search for custom-woven fabrics and custom colors."

"The characteristic design of the eighties was the signature room," says **Vicente Wolf**. "You associated certain rigid designs with certain people. It was also a time of furniture that looked like Giacometti knockoffs and of white flowers against cream backgrounds, which demanded solid fabrics. Two of my favorites were *Undine* from **Manuel Canovas** and *Solomon*, a damask from **Brunschwig & Fils**. In the nineties, designs are going to be more flexible—a modern room is going to incorporate period pieces. Form, not pattern, will be important, and warm colors will be set off by fresh colors—a room with a bronze carpet and bronze upholstery, for example, will have a couple of chairs upholstered in hot pink."

Samuel Botero separates the 1980s into three periods: "At the beginning, hand-painted fabrics, the drop cloth look. It was new, important, chic," he says. "In the middle of the decade there was chintz, the country house look. Now we're moving away from an interest in prints to an interest in textures—translucent, iridescent taffetas for draperies from **Clarence House**, **Cowtan & Tout** and **Gretchen Bellinger**. These taffetas change and play with the light in a way that makes it part of the design of the room." For Botero, the 1980s were also symbolized by the furniture of **Dakota Jackson**. "The style was contemporary, but the use of beautiful woods and concealed drawers and doors made the pieces magical."

Grey Watkins spanned the 1980s with her eponymous fabric house. She says, "Nineteen ninety marks the start of the company's second decade. In the eighties we were known for woven textures and a few prints, such as our seashell designs that were printed over jacquard weaves." She is bringing out a silk taffeta called *Iridescence*, with different colors woven into the warp and the weft, and *Fantasie Indienne*, a print of overscale, multicolored flowers on a dramatic black background.

Anthony Little, one of the partners in **Osborne & Little**, confirms that "the English country house look was the trend of the decade." Now, he says, "it's a question of where to go." One of Osborne & Little's answers is its Rococo Collection, which Little says has been done in an "asymmetrical painterly way." In the new Fauve Collection there are pieces, says Little, that "look like Matisse cutouts. What we feel strongly about," Little adds, "is that the majority of our business is about color. People are buying color today more than they are buying design, and colors have changed dramatically. At the beginning of the decade were the pastels, then the rich colors of the English country look, and now people want translucent colors—colors that play with light."


COURTESY OSBORNE & LITTLE

Spinning Yarns

Located in an old gray-shingled building on Long Island, the **Ruggery** has established its 70-year-old reputation based on its custom designs of rugs for a clientele that has included Du Ponts and Kennedys. Under the direction of Jim Beasley, the Ruggery will commemorate a garden, recall a specific memento or create a special floral rug. The wool is spun at Crooks of Philadelphia, then it is hand-dyed, stitched and trimmed at the Ruggery. Recently, the Ruggery created a border to match that of a client's Tiffany's china, recreated a prizewinning vegetable garden, and made a rug showing the talismans of a retiring Chinese-American shipping magnate, including his birth sign—the dragon—and the best poker hand he ever held—a royal flush. The Ruggery, 565 Cedar Swamp Rd., Glen Head, NY 11545; 516-676-2056.

continued on page 234



IMPERIAL CREST

One of three designs in Noritake's ***Prestige Collection*** *... the pinnacle of achievement in the creation of white bone china ... designed to evoke the artistic tradition of the Silk Road, the ancient trade routes of the orient ... the Syosoin Temple Medallion ... three rich treatments of blue in the Imari and Ming traditions ... opulent gold application.*

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COURTESY TERESA COLEMAN

Movement in Seattle

The **studio glass** movement—the merging of design and execution in an artist's own work space—dates from 1962, when a small, lower-temperature furnace was introduced at the University of Wisconsin, complemented by a new formula for glass with a lower melting point. Since then, according to many, the international center of gravity for glass art has shifted to the U.S.—specifically, to Seattle. "In Seattle, the studio glass movement took hold and has flourished," says local gallery owner **William Traver**. "The rest of the world—Venetians, Germans, Swedes, who have been so staid in comparison—are now learning from us."

Each summer the **Pilchuk Glass School**, nestled in the Cascade foothills 50 miles outside Seattle, acts as a magnet for leading glass artists from all over the world. This year the faculty included Berthil Vallien, the Swedish inventor of sand-casting, and Czechoslovakia's Stanislav Lebinsky, who during the summer fashioned a series of clear cut-glass sculptures remarkable for their optical qualities. Washington residents who teach at the school include Dale Chihuly, Pilchuk's artistic director and one of a handful of American artists who have had a solo exhibition at the Louvre.

Contemporary glass can also make a beautiful investment. "Pieces that twelve years ago sold for $125 to $200 can sell today for $25,000," says Traver. "I recently sold a Vallien cast-glass boat for $75,000. Some of the pieces Dale has installed in architectural projects have brought up to $300,000. The market is very strong right now."

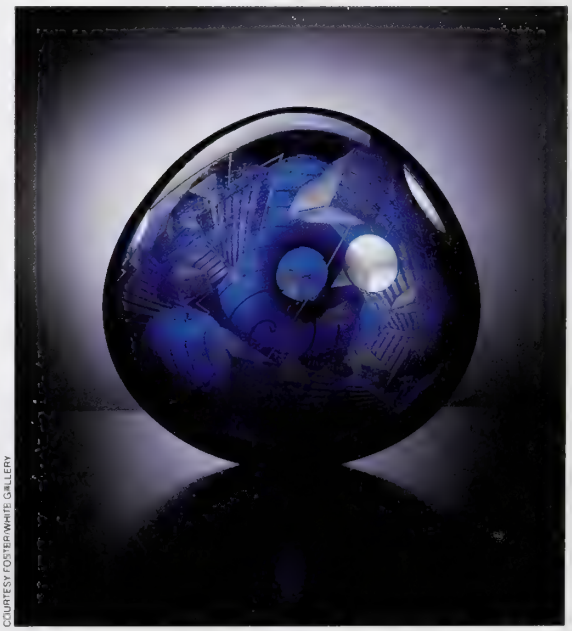
Traver's gallery (2219 4th Ave.; 206-448-4234) is the site from Dec. 3 of the annual Pilchuk Glass Show, in which major faculty artists offer recent work to the public. Other well-known galleries for glass in Seattle include **Foster/White** (311½ Occidental Ave. South; 206-622-2833), **Greg Kucera** (608 Second Ave.; 206-624-0770) and **Linda Farris** (322 Second Ave. South; 206-623-1110). In New York, the **Heller Gallery** (71 Greene St.; 212-966-5948) is first in the field. In Detroit it's **Habatat** (32255 Northwestern Hwy., Suite 45, Farmington Hills, MI 48018; 313-851-9090), and in Los Angeles, **Kurland/Summers** (8742A Melrose Ave.; 213-659-7098). Pilchuk also holds an auction every November in Seattle. For reservations, contact the school at 107 Main St., Seattle, WA 98104; 206-621-8422. Pilchuk's main offices are at 1201 316th St., N.W., Stanwood, WA 98292; 206-445-3111.

Notes from Hong Kong

Hong Kong still reigns supreme as a shopper's paradise. At **T. Y. King and Sons** (15 Charter Rd., Swire House; 236434), Los Angeles designer Rose Tarlow buys early-Qing Dynasty porcelains, but that's just scratching the surface. The Chinese vessels reach back through Han Dynasty ceramics (A.D. 200), many painted with tao-tieh animal mask motifs, and into Neolithic bronzes, up to 5,000 years old.

At **Teresa Coleman Fine Arts** (37 Wyndham St.; 262450), Munich designer Count Pilati finds what he believes to be the best silk court robes from imperial China and hangs them in frames. Many were dragon robes for formal court functions, lavishly embroidered to depict the harmony and order of the universe.

Honeychurch Antiques (29 Hollywood Rd.; 423433), recommended by Albuquerque dealer Richard Worthen, is unusual not only for the eye of proprietor Glenn Vessa but because it offers the broadest assortment of fine Asian wares in Hong Kong. There are Japanese farmhouse cupboards made of chestnut, pine and cypress, Burmese puppet heads and Chinese silver jewelry. Of particular interest are a pair of 1783 Japanese screens from the renowned Rimpa School, painted with finches, sparrows and flowers, and a 19th-century cricket-carrying gourd from China that comes with a porcelain watering dish.

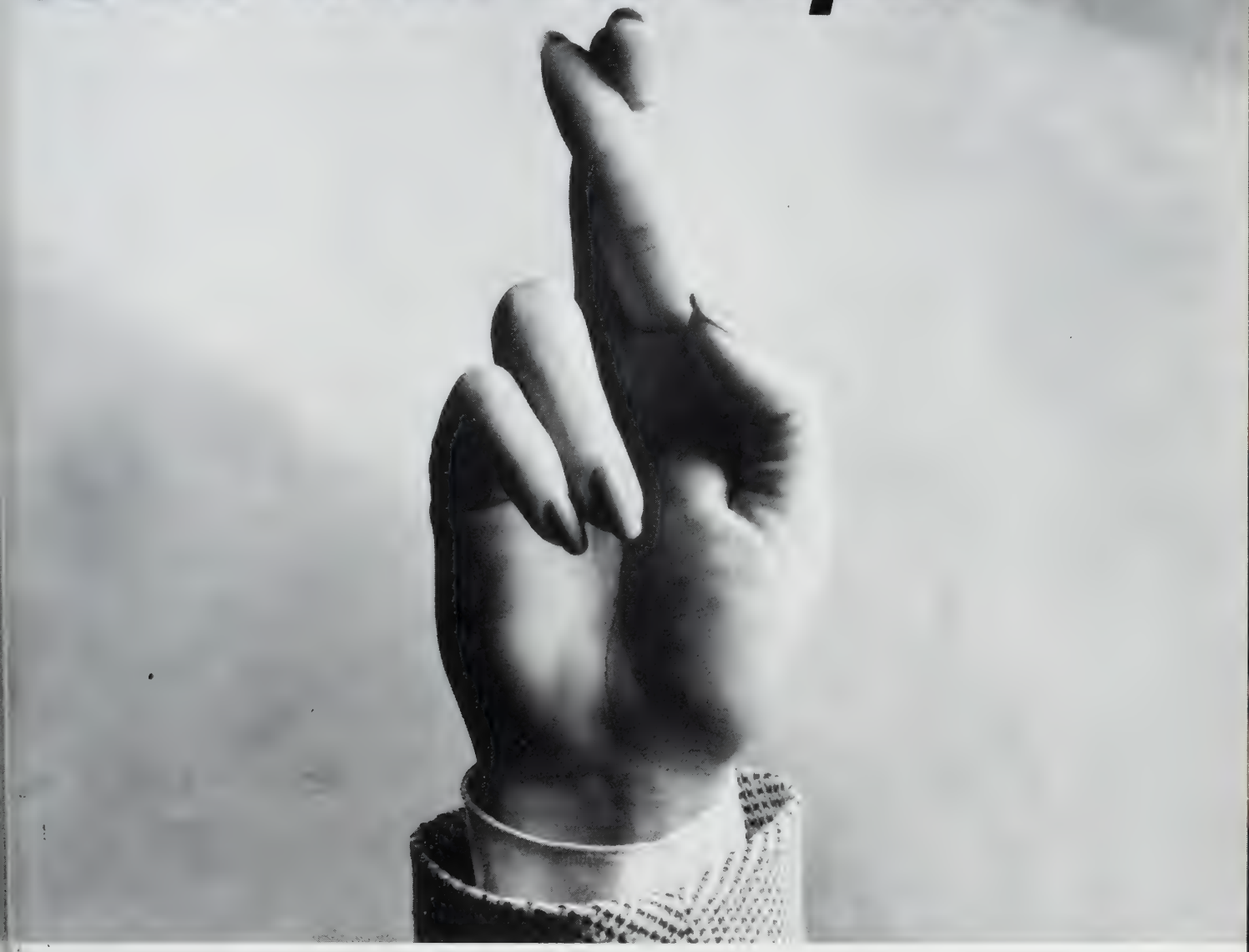


COURTESY FOSTER/WHITE GALLERY

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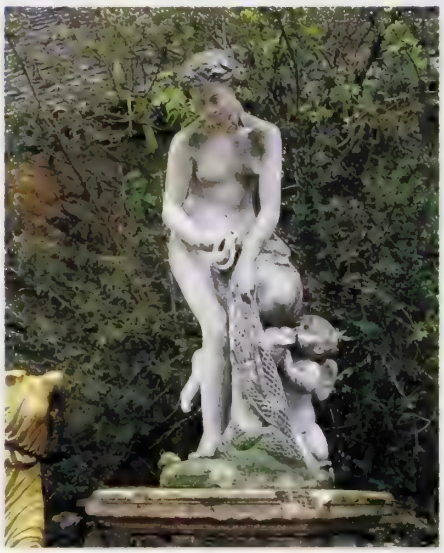
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Cotswolds Go Continental

"The Cotswolds," says Adrian Puddy, "are the only part of England that look as good as the picture postcards." Puddy, coproprietor of **Architectural Heritage**, is doing his part to beautify the area even further. From the grounds of a 16th-century limestone farmhouse, he and partner Tania Wyman deal mainly in period English and Continental garden ornaments, along with rare paneled rooms, fire surrounds and stained glass. Almost anything, he believes, belongs in the garden, as long as it is extraordinary—from a pair of early-18th-century lead putti to authentic Gypsy wagons and a Calvados still with protruding pipes. American corporations have been reliable clients for Puddy's rooms; one company is considering a ca. 1880 mahogany suite, decorated with *faux*-book backs, that once served as the London boardroom of the Hambro Bank.



This past spring, Puddy brought his pieces to the tulip country of New South Wales, Australia, where Sydney weekenders are busily building second homes. At **Heritage Architectural Antiques** were a satinwood-and-mahogany stateroom from the SS *Victoria*, each panel inlaid with the forms of Flora and Ceres, and an 1840 double-tiered iron fountain with dolphins at the base. Architectural Heritage, Taddington Manor, Cutsdean, Cheltenham, Gloucestershire GL54 5RY; 38-673-414. Heritage Architectural Antiques, Sutton Farm, Illawarra Highway, Sutton Forest, New South Wales 2577; 86-3665.

Country Store

Robert Metzger reports that **Latham House**, long a favorite place to drop in for clothes and antiques in Sag Harbor and East Hampton, has taken over the old Saks Fifth Avenue in Southampton and has become an instant success. The fourth shop (another is in Manhattan) includes a display of Ralph Lauren items on such Jacobean pieces as a four-poster bed, refectory table and corner cupboard. Latham House, 10 Main St., Southampton, NY 11968; 516-283-1290.

Architectural Linens

Robert A. M. Stern has brought his favorite architecture indoors with his newly designed sheets and towels for Martex. Both *Newport Gardens*, with its blue-and-white floral pattern, and *Pompeii*, with colors and details borrowed from the murals in Pompeian houses, have a special meaning to Stern. "The designs represent two different types of architecture with which I'm concerned in my work," he explains. "First, in *Newport Gardens*, is the relation of the house to the garden—the floral print is seen against a background of lattice walls, urns and architectural embellishments. The *Pompeii* design evokes a more fundamental classicism. It's also more complicated. It takes the representation of architecture that adorned the interiors of these houses, and plays on that theme with planes of color and illusionistic space."



Display of Wealth

Tony Victoria, of **Frederick P. Victoria & Son**, grew up not only with classic antiques but with a glamorous mother and godmother who worked as models. His godmother, then Mary Kruming, became a jewelry designer who worked with Tiffany's and opened Bulgari in New York. Tony Victoria has combined two aspects of his heritage in a show this month—the French and English trompe-l'oeil porcelains collected by his father, displayed with the jewels designed by his godmother, now Mary Douglas.

Among the pieces are 18th-century French Sceaux porcelain: a tureen that resembles a lettuce; a faience box fashioned after a bunch of grapes; a beryl faience box that looks like a lemon; and two green pods filled with pearl-like peas. Embellishing those are butterflies of emeralds and diamonds, and necklaces of 22-karat gold and kunzite. "The porcelain and jewelry together demystify both," says Victoria, "and the exhibition satisfied a need for a party. In any case, the pieces are all equal in one way now because the porcelain has become as expensive as the jewelry." Frederick P. Victoria & Son, 154 E. 55th St., New York 10022; 212-755-2549.□

EUGENE DE BLAAS 1843-1931 Austrian School

"The Marriage"



Oil on canvas, Signed and dated 1872, 33½ x 56 inches

NOTE: This painting, entitled "The Marriage" by Eugene de Blaas, depicts a wedding scene at St. Marcus Cathedral in Venice, during the time of the renaissance.

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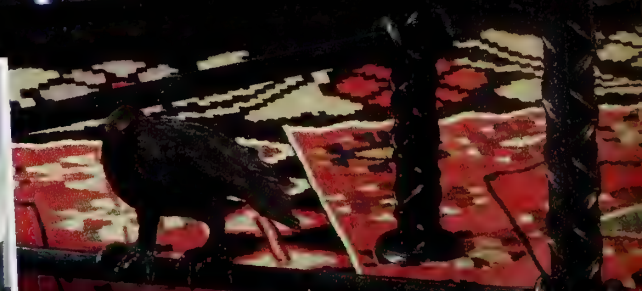
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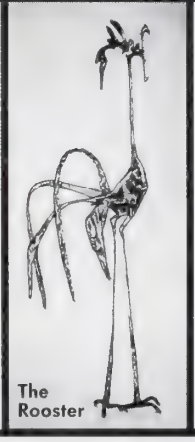




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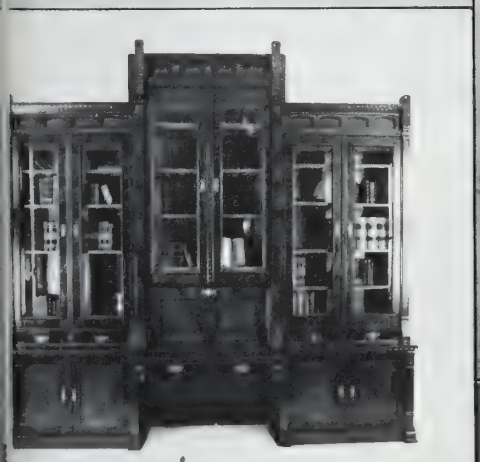
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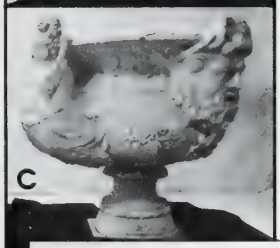




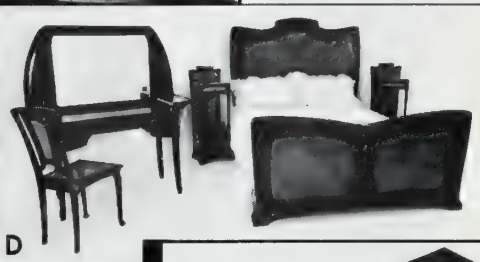



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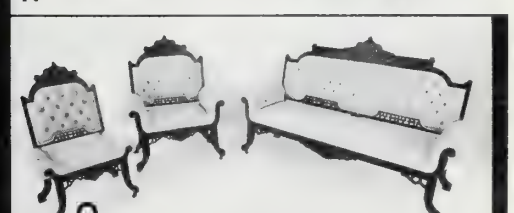

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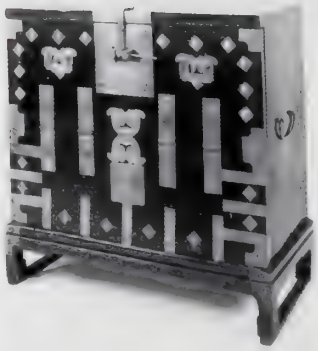
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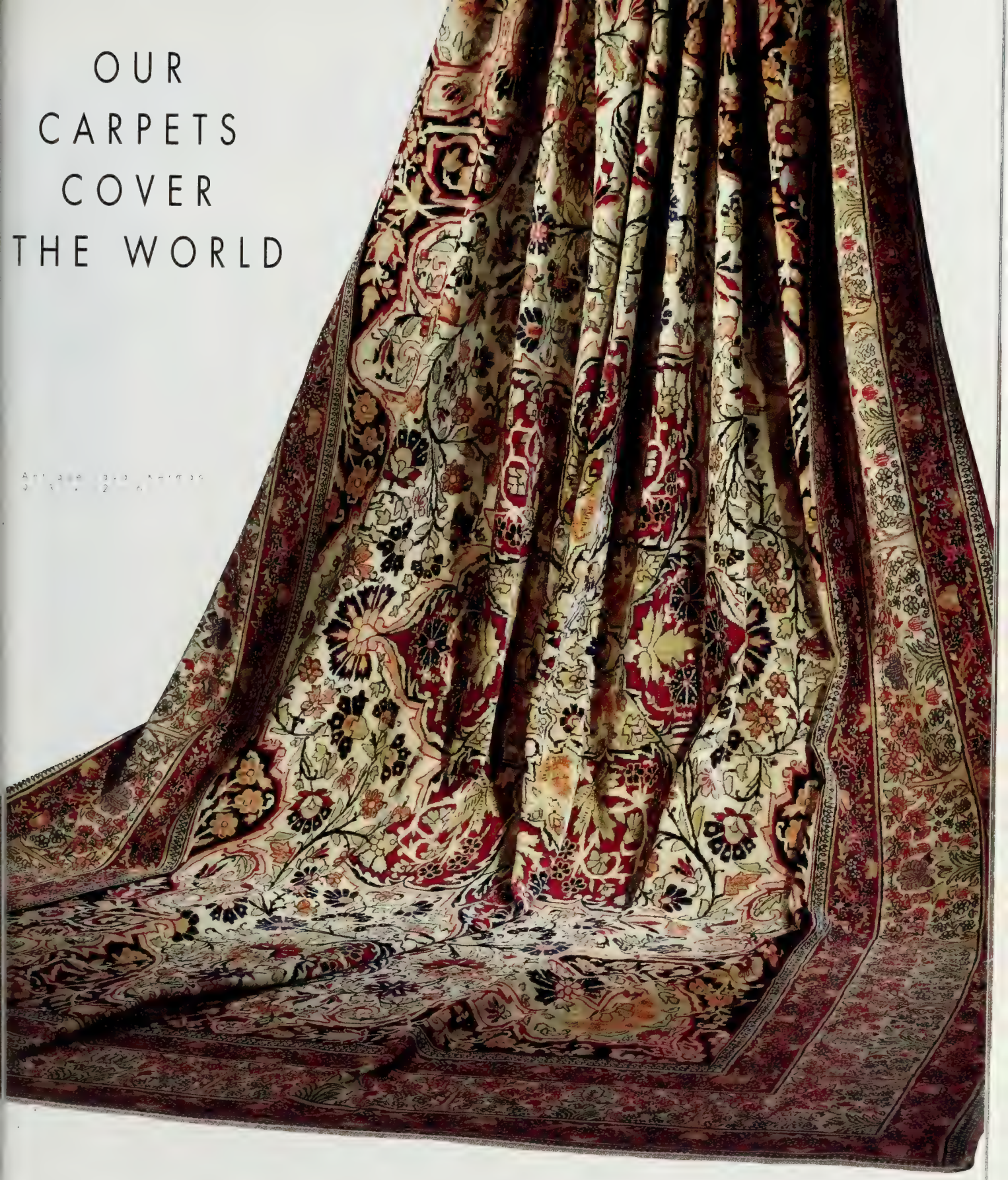
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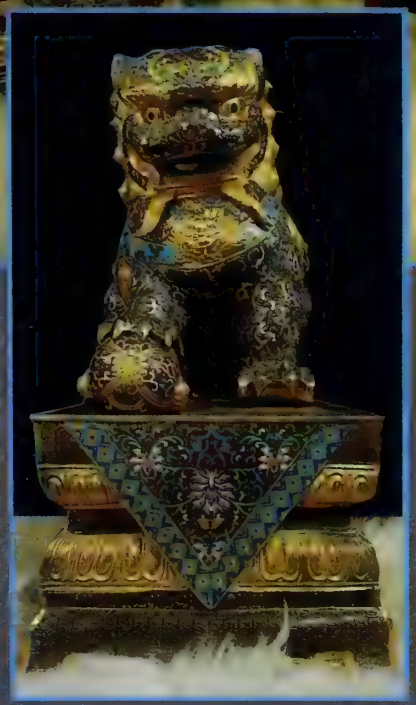
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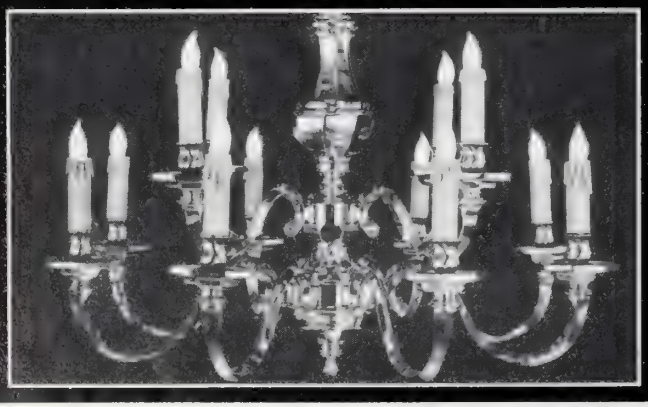
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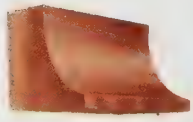
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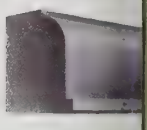
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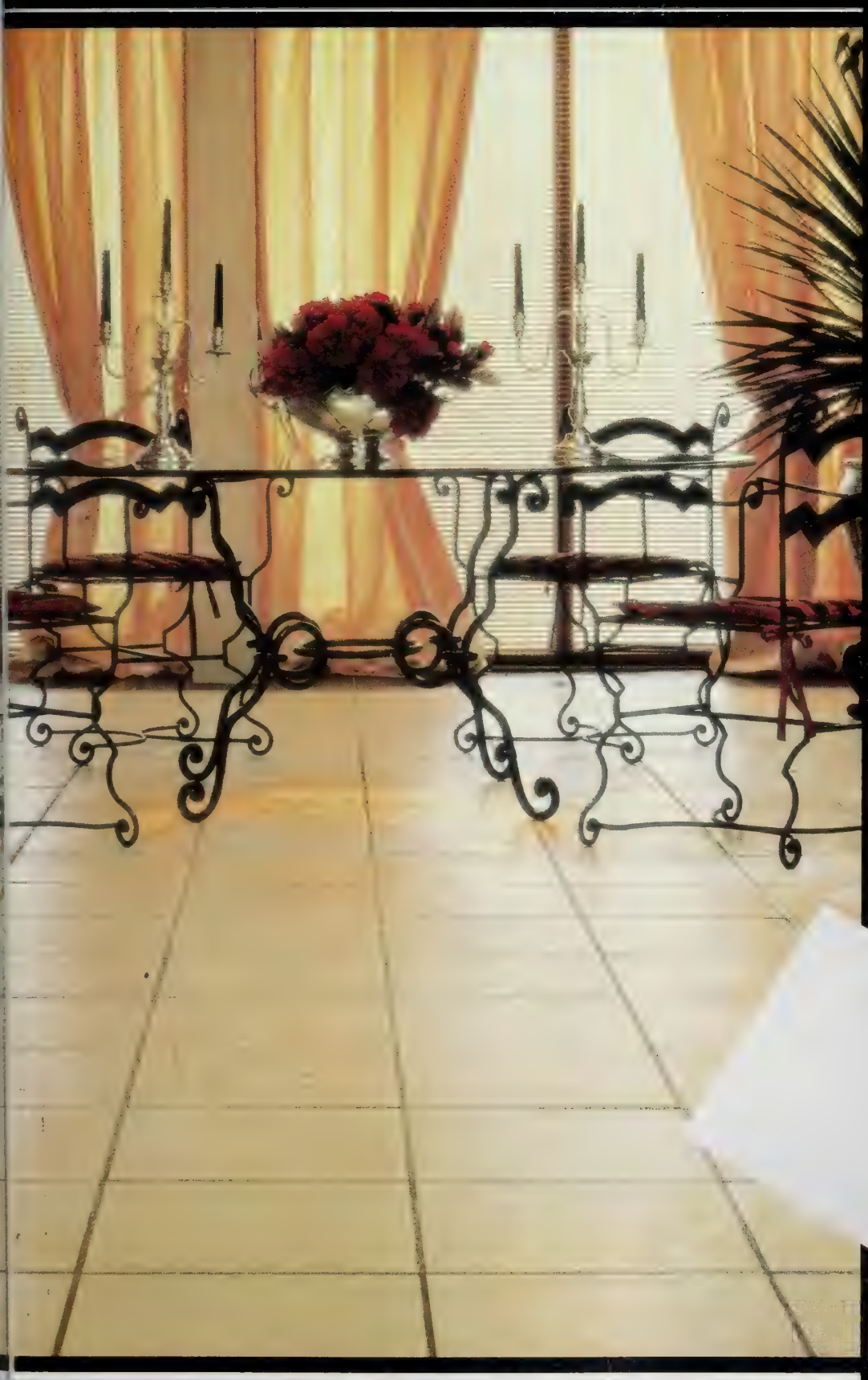
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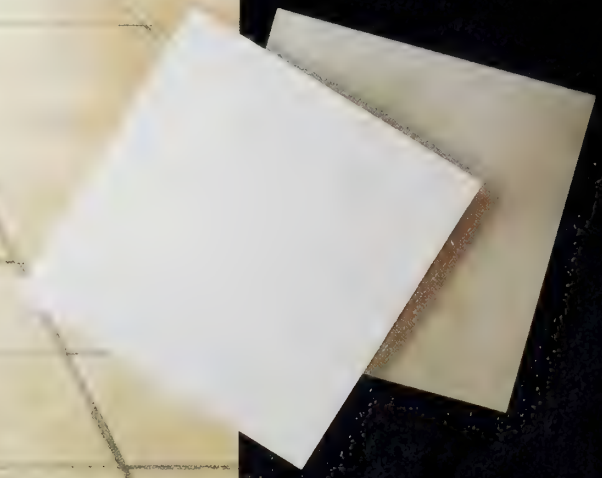
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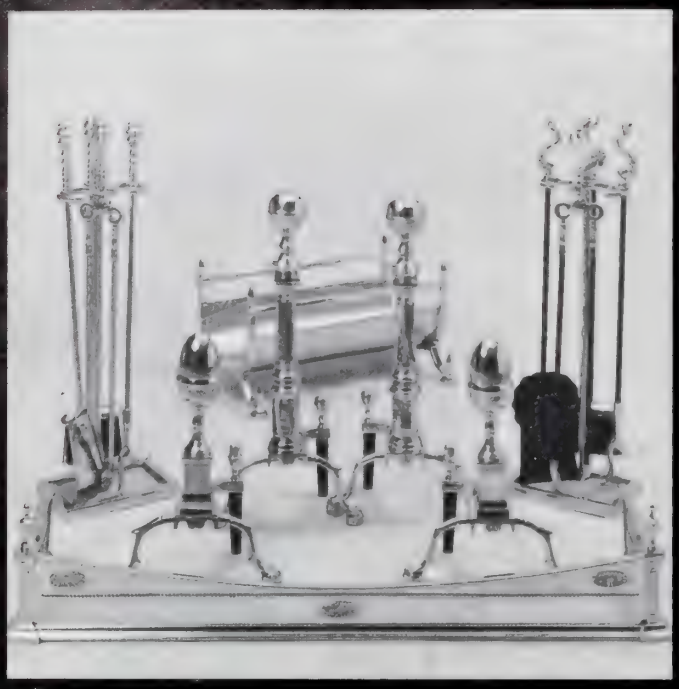


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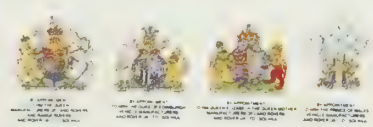
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